

C Y M O N
a
D R A M A T I C R O M A N C E

Perform'd at the

Theatre Royal in Drury Lane
Compos'd by

Mich.^l Arne

London Printed and Sold by John Johnston, near Charing Cross, in the Strand. of whom may be had, the Songs in the Operas of the Padlock, & Lionell and Clarissa, by the Author of *Love in a Village*, for the Harpsichord, & German Flute. also the Overture & Comic tunes, in the Elopement. 4 new Overtures, by Dr Arne. Collets Symphonies. Overtutur, by Sign^r Giordani. Over^e by P. Van M^raldere. Easy Lesons for the Harpsichord, by Wagenseill, Graaff, Rutini &c. Hooke's lessons for ditto. 6 Solos for the Violin, by C. F. Baumgarten. 12 Minuets for 2 Violins and a Bass, by Sig^r Haydn. Thalia, a Collection of Songs, the words by, David Garrick Esq., sung at the Theatre Royal Drury Lane. Favourite Songs in the English Opera, of Athridates; selected from the Compositons of, Sign^{rs} Bach, Vento, Chocci, Rameau, and other Emminent Masters. Vauxhall Songs, by I. Snow, jun^r. &c

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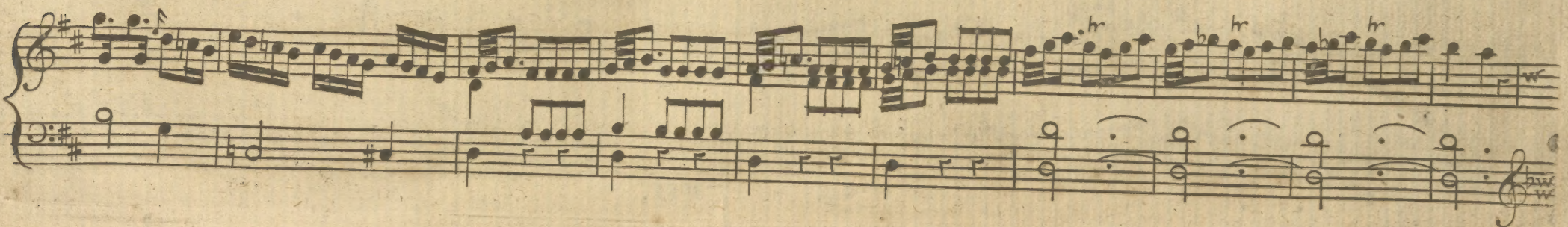
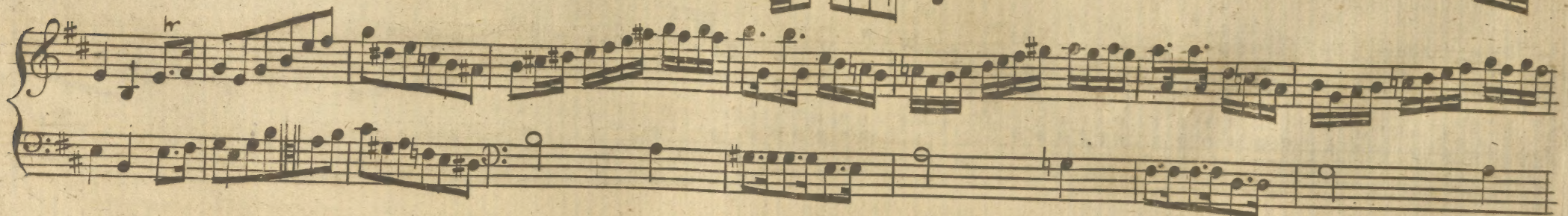
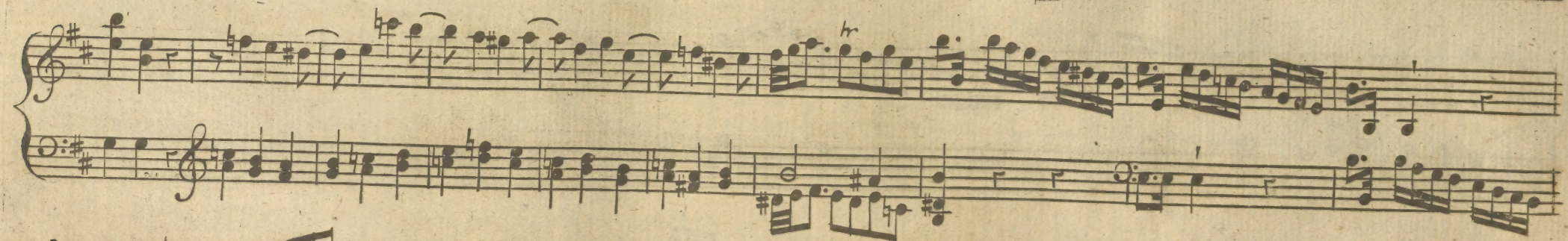
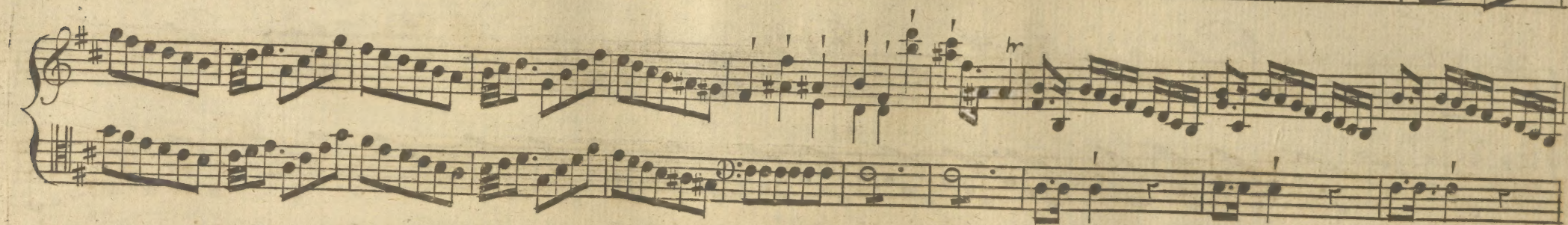
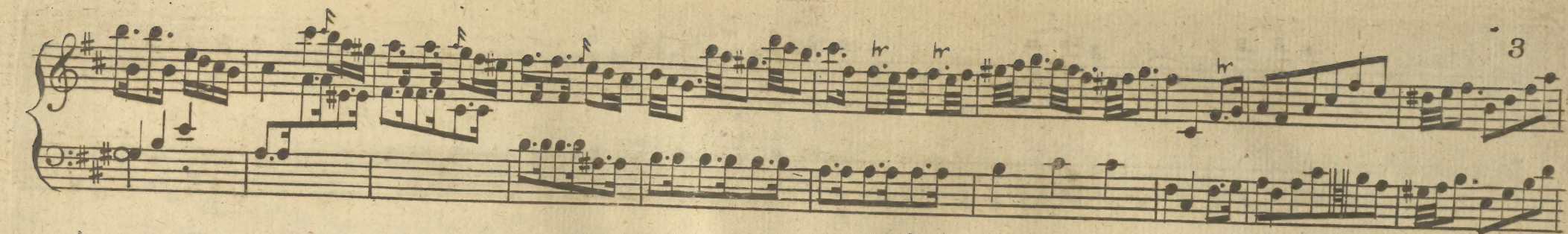
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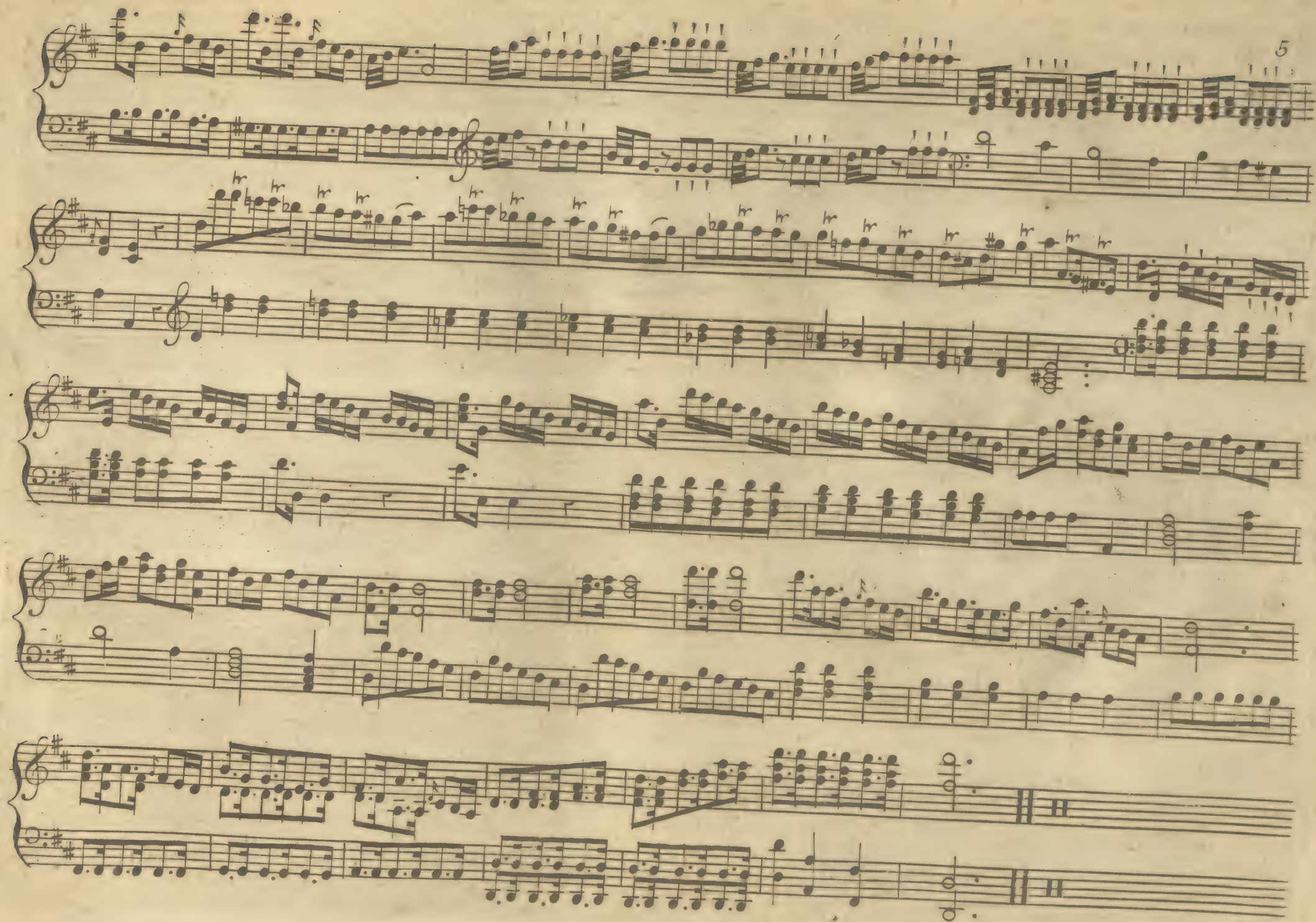
Con Spirito

The musical score is written for piano and features five systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is 'Con Spirito'. The music is characterized by rapid sixteenth-note passages, often beamed together, and includes various musical notations such as slurs, ties, and dynamic markings. The paper is aged and shows some staining.



Handwritten musical score for a piece in G major, featuring a complex melody and a rhythmic accompaniment. The score is written on ten staves, with the first five staves forming the main body of the piece and the last five staves forming a concluding section. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (e.g., *h* for *forte*). The first system includes a measure with a fermata and a measure with a repeat sign. The second system includes a measure with a fermata and a measure with a repeat sign. The third system includes a measure with a fermata and a measure with a repeat sign. The fourth system includes a measure with a fermata and a measure with a repeat sign. The fifth system includes a measure with a fermata and a measure with a repeat sign. The sixth system includes a measure with a fermata and a measure with a repeat sign. The page number 5 is visible in the top right corner.



6

Andantino

This is a handwritten musical score for a piece titled "Andantino". The score is written on five systems of grand staves, each consisting of a treble and a bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals (sharps and flats), and dynamic markings like "h" (likely for "forte" or "half"). The first system begins with a treble staff featuring a melodic line and a bass staff with a more rhythmic accompaniment. The subsequent systems continue the composition, showing a variety of musical textures and phrasing. The handwriting is clear and legible, typical of a composer's fair copy or a professional manuscript.

7

For Pia

For

Allegro

Pia

For

Pia

Volti

Handwritten musical score on page 8, featuring six systems of staves. The notation is in treble and bass clefs, with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as *h*, *F.*, and *P.*. The score is written in a fluid, cursive style typical of 18th or 19th-century manuscripts.

The first system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps, followed by a series of eighth and sixteenth notes, some beamed together. The lower staff begins with a bass clef and a key signature of two sharps, followed by a series of eighth and sixteenth notes, some beamed together. The second system also consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps, followed by a series of eighth and sixteenth notes, some beamed together. The lower staff begins with a bass clef and a key signature of two sharps, followed by a series of eighth and sixteenth notes, some beamed together. The third system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps, followed by a series of eighth and sixteenth notes, some beamed together. The lower staff begins with a bass clef and a key signature of two sharps, followed by a series of eighth and sixteenth notes, some beamed together. The fourth system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps, followed by a series of eighth and sixteenth notes, some beamed together. The lower staff begins with a bass clef and a key signature of two sharps, followed by a series of eighth and sixteenth notes, some beamed together. The fifth system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps, followed by a series of eighth and sixteenth notes, some beamed together. The lower staff begins with a bass clef and a key signature of two sharps, followed by a series of eighth and sixteenth notes, some beamed together. The sixth system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps, followed by a series of eighth and sixteenth notes, some beamed together. The lower staff begins with a bass clef and a key signature of two sharps, followed by a series of eighth and sixteenth notes, some beamed together.

9

For

Pia

For

Fortifs.

The musical score is written on six systems of grand staves (treble and bass clefs joined by a brace). The key signature is D major (two sharps). The time signature is 3/4. The first system begins with the word 'For' and contains a measure with a fermata. The second system includes the word 'Pia'. The third system includes the word 'For'. The fourth system includes the word 'Fortifs.'. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Sung by M.^{rs} Baddely

Ligando

Andante

What is Knowledge and
 Beauty and Power or what is my Magical Art or what is my Magical Art can I for a Day or an
 Hour have Beauty to make the Youth kind have Pow-er o-ver his Mind can I for a Day
 or an Hour have Beauty to make the Youth kind have Power o-ver his Mind - - or Knowledge to
 warm his cold Heart have Power o-ver his Mind - - or Knowledge to warm his cold Heart. Sy

Oh no! Oh no! a weak Boy all my Pas-sion dif-

-arms and I fight all the Day with my Pow'r and my Charms Oh no! Oh no! a weak

Boy all my Pas-sion dif-arms dif-ar- - - -ms dif-ar- - -ms Oh no! a weak

Boy all my Pas-sion dif-arms and I fight all the Day I fight - - - all the

Day with my Pow'r and my Charms. Sy

Sung by M.^{rs} Baddely

Andantino

Hi - - ther

all my Spi - - rits bend with your Ma - - gic Pow'rs at - - tend Sy

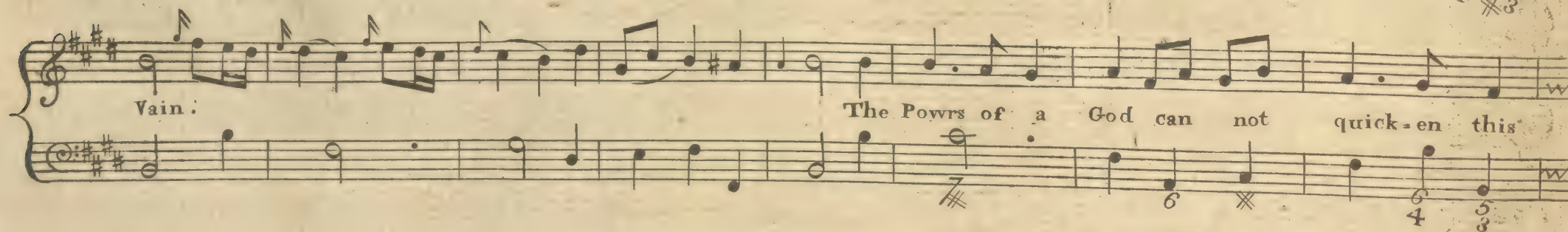
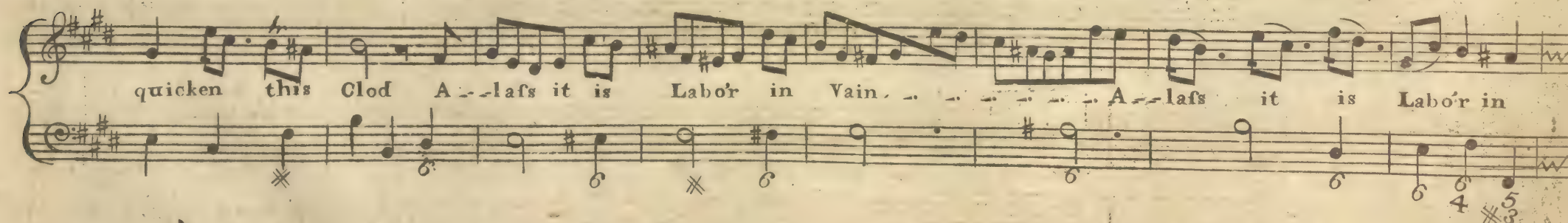
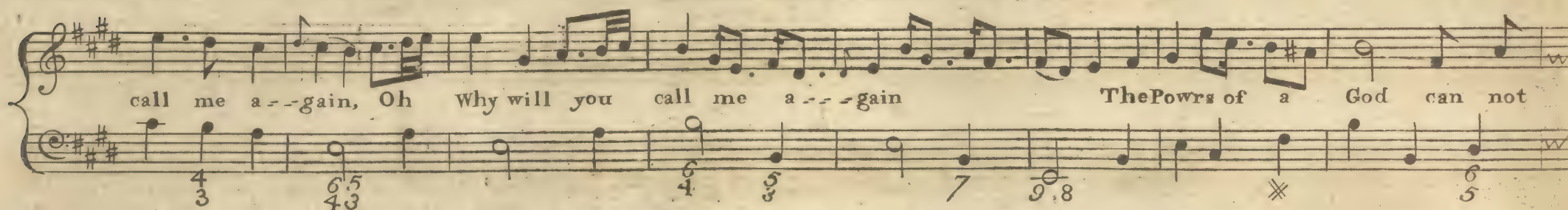
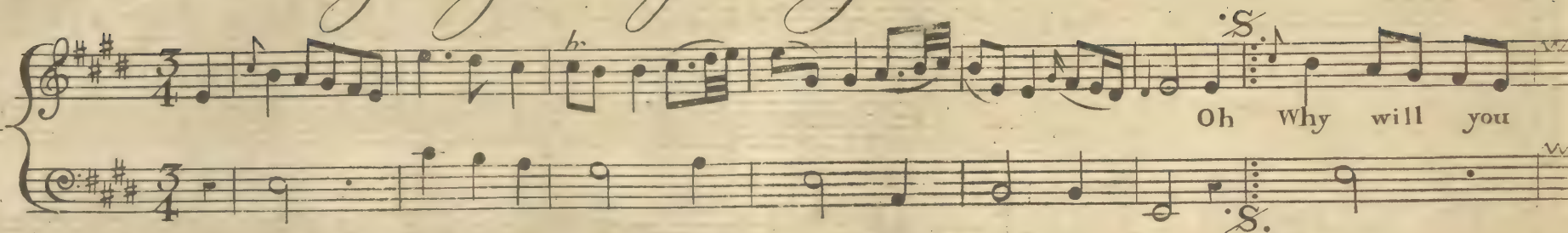
Clear the Mists that Cloud his Mind Dulnefs makes the Heart un - - kind

Dul - - nefs makes the Heart un - - kind, Sy

Mu - - - fic

melt the fro - - - zen Boy Raife his Soul to Love and Joy Mu - - - fic melt the

fro - zen Boy - - - - - Raife his Soul to Love and
 Joy - - - - - Dul - - - - - nefs
 Sy makes the Heart un - - - - - kind Mu - - - - - fic melt the fro - - - - - zen Boy
 Raife his Soul to Love and Joy Dulnefs makes the Heart un - kind Dul - - - - - nefs
 Sy makes the Heart un - kind.

*Cupid**Sung by Miss Rogers**Andante*

Clod A-lafs it is Labor in Vain A-lafs it is La-bor in Vain A-lafs

A-lafs A-lafs A-lafs it is La-bor in Vain. Sym

Oh! Ve-nus my Mo-ther, some

new Ob-ject, give, her, this blunts all my, Ar-rows, and Emp-tys, my Qui-ver Oh! Ve-nus my Mo-ther, some

new Object, give her, this blunts all my, Arrows, and Emptys, my Qui-ver. Oh!

16
Gymnion

Sung by Mr. Vernone

Andante

You gave me last week, a young

Lin-net, shut up in a fine golden Cage, yet how sad, the poor thing was with in it Oh!

how did it Flutter and rage. Oh! how did it Flutter, how did it Flutter, how did it Flutter and

Rage. then he, mop'd and he find that his Wings were Confin'd then he

Faster

mop'd, & he pind, that his Wings were Con - find, till I Opend the Door of his

6 $\times 3$ 5 6 7 5 4 $\times 3$ 4 5 4 $\times 3$ 6

Faster

Den. then so merry was he, and be - cause he was free, he

6 4 $\times 3$ 6 6 6

came to his Cage back a - gain. then so Mer-ry fo Merry was he. and be - cause be - cause he was

6 6 6 6 6

free. he Came to his Cage back a - gain. to his Cage back a - gain.

6 6 6 4 5 6 6 4 6 4 5 3

6 4 5 3 6 4 7

Cymon

Sung by M^r Vernon

Allegro

Oh Li-ber-ty Li-ber-ty Li-ber--ty dear hap-py Li-ber-ty Oh

Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty nothings like thee nothings like thee, fo

mer-ry fo merry fo mer-ry are we my Linnet and I from Prifon we're free my Linnet my Linnet my

Linnet and I Sy a-way we will fly Sy a-way we will fly to Li-ber-ty

This system contains the first two staves of music. The treble staff has a key signature of one sharp (F#) and a common time signature. The lyrics 'Linnet and I' are under the first two measures, followed by 'a-way we will fly' and 'a-way we will fly to Li-ber-ty'. There are three 'Sy' markings above the treble staff, each above a triplet of eighth notes. The bass staff has a key signature of one sharp (F#) and a common time signature. It features a continuous eighth-note accompaniment with triplets marked with a '3' and a bracket.

Li-ber-ty dear hap-py Li-ber-ty Li-ber-ty Li-ber-ty Li-ber-ty my Linnet and I a-way we will fly to

This system contains the third and fourth staves of music. The treble staff continues the melody with the lyrics 'Li-ber-ty dear hap-py Li-ber-ty Li-ber-ty Li-ber-ty Li-ber-ty my Linnet and I a-way we will fly to'. The bass staff continues the eighth-note accompaniment. Fingering numbers (6, 4, 5, 3, 6, 7, 6, 4, 5, 3, 6, 4, 5, 3) are written below the bass staff to indicate fingerings for the left hand.

Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty nothing's like thee dear Li-ber-ty

This system contains the fifth and sixth staves of music. The treble staff has the lyrics 'Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty nothing's like thee dear Li-ber-ty'. The bass staff continues the accompaniment. Fingering numbers (6, 4, 5, 3, 6) are written below the bass staff.

Li-ber-ty Sy Li-ber-ty Li-ber-ty Li-ber-ty Li-ber-ty nothing's like thee

This system contains the seventh and eighth staves of music. The treble staff has the lyrics 'Li-ber-ty Sy Li-ber-ty Li-ber-ty Li-ber-ty Li-ber-ty nothing's like thee'. The 'Sy' marking is above the first measure. The bass staff continues the accompaniment. Fingering numbers (6, 4, 5, 6, 4, 5, 3) are written below the bass staff.

nothing's like thee. Sy

This system contains the ninth and tenth staves of music. The treble staff has the lyrics 'nothing's like thee. Sy'. The 'Sy' marking is above the first measure. The bass staff continues the accompaniment. The system ends with a double bar line.

Finco Allegretto

Sung by M^r King

Care flies from the

Lad that is merry whose Heart is as found and Cheeks are as round whose Heart is as found and Cheeks are as round as round & as red as a

Sy ³ Cherry Care flies from the Lad that is mer Care flies from the Lad that is mer-ry

Sy Care flies from the Lad that is merry whose Heart is as found and Cheeks are as round as round and as red as

Sy red as a Cherry whose Heart is as found and Cheeks are as round as round & as red as a Cherry. Sy

Sung by M^r King

21

Allegro

Moderato

I Laugh and I Sing, am Blithsome & free, the Rogues little Sting it Can
never Reach me, the Rogues little Sting it can never reach me. for with
Folderol, lolderol, la, la, la, Falderol, lolderol, la, la, la, the Rogues little Sting it can never reach me, can never never
never reach me, can never can never reach me. can never can never reach me.

My Skin is so Tough, or so Blinking is he,
He can't Pierce my Buff, but misses poor me,
For with Fa, la, la, la,
And Ha, ha, ha, ha,
He misses poor me.



Oh, never be dull, by the sad Willow Tree,
Of Mirth be Brimfull and Run over like me,
For with Fa, la, la, la,
And Ha, ha, ha, ha,
Run over like me.

Sung by M.^r King

Allegro

This Love puts 'em all puts 'em all in Com-

-motion For Preach what they will they cannot lie still no more than the Wind or the

Ocean no more than the Wind or the Ocean for Preach what they will they cannot lie still no more than the

Wind or the O - - cean no more than the Wind or the O - - cean no more than the Wind or the O - cean, Sy

This Love puts 'em all puts 'em all in Com-motion, Sy

For Preach what they will they can-not lie ftill they can-not they can-not they can-not lie ftill for

Figured bass: 5, 6, 6/4, 7/5

Preach what they will they can-not lie ftill they can-not they can-not they can-not lie ftill for Preach what they

Figured bass: 6, 7, 6, 7, b7

will they can-not lie ftill no more than the Wind or the O - - -cean no more than the Wind no more than the

Figured bass: 6/4, b7, 6/4, b7, 6/4, 5/3, 6, 7

Wind no more than the Wind or the O - - -cean no more than the Wind or the O -cean.

Figured bass: 6/4, 7/5, 6/4, 5/3

Sung by M^r Vernon

Cymon

Pianif^o

Andante

V: 2.

All a - - maze Wonder Praise here for E-ver could I Gaze here for

8 7 6 5
6 5 4 3

7 4 3 6

Faster

E-ver here for E-ver here for E-ver could I Gaze a little nearer too a little nearer too What is't I

6 5 7 6 6 4 5 6 4 3 2 5 6

faster

do What is't I do fye for Shame I am poffeff'd I am poffeff'd something creeping in my Breast

6 5 6 6 6 #

something creeping in my Breast will not let me stay or go something creeping

in my Breast will not let me stay or go will not let me stay or go shall I wake it shall I wake it

Pianiff^o

no no no no no no no no no no no no no no

This belongs to the last AIR of CYMON but being thought
too long is Omitted in the Representation.

Larghetto

What it is I can not tell I'm pain'd and pleas'd and Sick and well I'm
pain'd and pleas'd and Sick and Well. What can make me what can make me fo
What it is I can not tell I'm pain'd and pleas'd & Sick and Well. What can make me
fo. What can make me fo. joy Fear and doubt my breast di vides my breast di
vides. and a thousand things besides and a thousand things besides. joy

Fear and doubt my breast divides my breast divides And a thousand things besides

And a thousand things besides What it is I cannot tell I'm pained & pleas'd and

Sick, and well. What can make me, fo. What can it be. What can it be

What, What, what can it be. Heigh, ho! Heigh, ho!

What, What, what can it be. Heigh, ho! Heigh, ho!

Sung by M^{rs} Arne

Syria
Largo

Yet a while Sweet Sleep de-ceive me fold me in thy
down-ey Arms let not Care a-wake to Greive me Lull it with thy potent Charms.
I A Turtle doomd to Stray quit-ting yours the parents nest find each Bird A bird of prey
Sor-row knows not where to rest. find each bird a bird of prey Sor-row knows not where to rest
Sor-row knows not where to rest.

Duett) Sung by M^{rs} Arne & M^{rs} Vernon 29

Andante

Sylvia
Take this Nofegay

Cymon
gentle youth and you sweet maid take mine. Un like these flowr's be thy fair Truth Un like these flowers be

Cymon
thine. Un like these flowers be thine. keep that nofegay gen-tle youth and you sweet maid keep mine

Sylvia
Un like these flowers be thy fair truth Un like these flowers be

Sylvia
thine. Un like these flowr's be thy fair truth Un like these flowers be thine.

Cymon
Un like these flowr's be thy fair truth Un like these flowers be thine.

*Poco
Allegro*

Silvia

Cymon These Chang-ing Soon will

These Chang-ing Soon will

Soon de--cay be sweet till noon then pass a--way then pass

Soon de--cay be sweet till noon then pass a--way then pass

a--way these Changing soon will soon de--cay be fair till noon then

a--way these Changing soon will soon de--cay be

pass a--way then pass a--way then pass a--way then pass a--way then pass a--way

then pass a--way then pass a--way then pass a--way then pass a--way

sweet for a while their tranfient Charms ap = pear but truth Un changd shall
 sweet for a while their tranfient Charms ap = pear but truth Un changd shall
 bloom for e = = ver here for ever. for ever Sy Shall bloom for
 bloom for e = ver here for ever. for ever Shall bloom for
 ever but Truth shall bloom Ever here but truth un = changd shall bloom for ever
 ever but Truth un changd shall bloom Ever here but truth changd shall bloom for ever
 here for e = = = ver here. for e = = = ver here.
 here for e = = = ver here. for e = = = ver here.

Musical notation includes treble and bass clefs, notes, rests, and fingerings (e.g., 6, 5, 4, 3, 2, 1, 7, 8, 9, 10, 11, 12).

Sung by M^r Vernon

Cymon

Con Spirito What

exquisite Pleasure this sweet Treasure from me they shall never never never fever, In

Sy Sy Sy Sy Sy Sy Sy Sy Sy Sy Sy Sy Sy Sy Sy Sy

thee in thee my Sylvia I fee in thee in thee my Sylvia I fee I'll fight and care for thee I'll kiss and I'll

Sy Sy

press thee thus thus to my Bo-som for ever for ever for ever thus thus to my Bo-som for ever for ever for ever, Sy

ex-quifite Pleasure ex-quifite Pleasure

oh sweet Treas-ure oh sweet Treasure from me they shall never fever from me they shall never fever in thee in thee my Sylvia I

fee my Syl-via I fee oh sweet Treasure oh sweet Treasure in thee in thee my Sylvia I fee, Sy I'll

figh and carefs thee I'll kifs and I'll prefs thee I'll figh and carefs thee I'll kifs and I'll prefs thee thus thus to my Bosom for ever for ever for e-ver thus thus to my Bosom for ever for ever for ever for ever Sy forever forever for ever.

6



Sung by M^{rs} Baddely

35

Haydn

Allegro ma non troppo

Hence ev'ry Hope and ev'ry

Fear a - wake a - wake my Pow'r and Pride. Sy

Let Jea-lou-fy

stern Jea-lou-fy ap-pear with Vengeance at her fide Let Jea-lou-fy Sy

stern Jea-lou-fy ap-pear with

Ven - - - geance at her fide Sy

Who scorns my Charms my

Pow'r shall prove Revenge Revenge succeeds to flight - ed Love Revenge Revenge Revenge Revenge

Volti

And^{te} But oh my bleeding Heart *Sy* with Re-bel Love take part *h* *Sy* now

pants a - gain with all her Fears and drowns her Rage in Tears now pants a - gain with all her

Fears and drowns her Rage in Tears drowns her Rage in Tears. *Sy*

Allegro non troppo Hence ev'ry Hope and ev'ry

Fear a - wake a - wake my Pow'r and Pride. *Sy* Let Jeal-ou-sy stern

Sung by W^{rs} Arnel

Syria

Sylvia

sym *hr* *hr* *hr* *hr* *hr* *hr* *hr* *hr* *hr*

Allegro moderato

The flowers like our hearts are united in one, and are bound up so fast that they cant be undone, these

flowers like our hearts are un... ted in one and are bound... up so fast that they cant

flowers like our hearts are un... ted in one and are bound... up so fast that they cant

fast... up so fast that they cant

are bound... up so fast that they cant

that they cant be un done. so well so well are they blended so

Beautiful to fight there springs from their union a tenfold delight so well are they blended so

Beautiful to fight their springs from their union a tenfold delight a tenfold delight no poison nor weed here our

passion to warn to warn but sweet without Briar the Rose without thorn the

Rose without thorn but sweet without Briar the Rose without thorn the Rose

without thorn the Rose without thorn.

Sung by M^{rs} & Anne

Sylvia

Allegretto

Oh

6 7

6 5
4 3

6

6

6 6

6 4

5 3

why shou'd I Sorrow who ne-ver knew Sin Let smiles of Content shew our rap-ture within our

6 7

6 5
4 3

6

6

6

6 5

6 4

6 4

6

rap- - - - - ture with-in Oh why shou'd I Sorrow who ne-ver knew Sin Let

5 6

7 6

7 6

4 3

6

6 4

6

6

smiles of Con-tent shew our rap-ture with-in. Sy This

5

6

6 4

5 3

6

6

6

6

6

6 4

5 3

6

Love has so raif'd me I now tread in Air This Love has so raif'd me I now tread in Air in Air -

He's fure sent from Heav'n to

light-en my Care He's fure sent from Heaven to light-en my Care This Love has so raif'd me I now tread in Air He's

fure sent from Heaven to lighten my Care.

Each Shepherdes views me with Scorn and Difdain;
 Each Shepherd pursues me but all is in Vain:
 No more will I Sorrow no longer Despair,
 He's fure sent from Heaven to lighten my Care.

Sung by M^{rs} Bradshan.
Porcas

Allegro

When I were young tho now am old the men were kind & free but
 now they're grown so false & bold what can a Woman do now what can a Woman do,
 what can a Woman do,
 what can a Woman do, since men are truly so un ru=ly I trem=ble at Se=ven=ty
 two, I tremble, I tremble, I tremble at seventy two.

When I was Fair tho now So so,
 No Sparks were given to Rove;
 Our Pulses beat nor fast nor flow,
 But all was truth and love:
 Now what can a Woman do?
 The Men are truly,
 So unruly,
 I tremble at Seventy two.

Sung by M^r King

45.

Finco

Andante

If she

Whispers the Judge be he ever so wise tho' Great & Important his Trust is, his hands are unsteady A pair of black eyes will

kick up his ballance of Justice will kick up, will kick up, will kick up his ballance of Justice his Scales are un steady A

pair of black eyes will kick up his bal-lance of Justice.

The Sword too is Ufeless his hand's are grown Weak,
For love thro' his Veins will be Creeping;
And his Worship when near to a round dimple cheek,
Tho' he ought to be blind will be peeping.

Sung by M^{rs} Arne

Largo

Sylvia

From

dur-ty If the shep herd Stray and leave his flocks to feed The Wolfe will feize the harm- less

Prey and In- no- cence must bleed must bleed must bleed and In- no-

- - - cence must bleed In me a harm less Lamb behold op- - - prest with doubts and

fears. In me a harm less Lamb behold, oppressed with doubt and

fears Oh! guard good the=pherd guard your fold for wick--ed wolves are near Oh!

Guard good thep--herd guard your fold for Wicked wicked Wolves are near = = = = = for

wick--ed Wolves are near

Sung by M^r King

Allegro

Tranco

Sing high derry derry fing high derry derry the day is our own the day is our own be wife and be merry be wife and be mer-ry be

wife and be merry be wife and be merry let Sorrow a lone let Sorrow a lone Al-ter your tone al-ter your tone to

high derry derry be wife and be merry the day is our own the day is our own to high derry derry be wife and be mer ry the

day is our own the day is our own the day is our own the day is our own.

Sung by M^r King

47

Non troppo Allegro When peace here was reigning and love without waining or care or complaining

base pas-sions disdain-ing. *Allegro* this this was my way with my Pipe and my

Tabor. With pipe & with Tabor I sing down y^e day and pi-ty the cares of my Neigh-bour and

pi-ty and pi-ty the cares of my Neighbour and pi-ty the cares of my Neighbour

(2)
Now sad Transformation,
Runs thro' the Whole Nation,
Peace love recreation
All chang'd to Vexation
This this is my way
With my Pipe and my Tabor
I sing down the day
And pity the cares of my Neighbour.

(3)
While all are designing
Their friends undermining
Reviling repining
To mischief inclining
This this is my way
With my Pipe and my Tabor
I sing down the day
And pity the cares of my Neighbour.

Sung by M^r Champness

Demon of Revenge

While Mor-tals Charm their Cares in Sleep and DEMONS howl be-low UR-GAN-DA calls Us

from the Deep A rise ye Sons of Woe, E-ver Bu-ty E-ver Willing

E-ver horrid Task full fill ing Which Draw from - - Mor - - tal

sym

Breast y Groan and make their Torments like our Own their Tor- - - - - ments their Tor- - - - - ments their

Tor- - - - - ments their Tor- - - - - ments like our Own. Which draw from Mortal Breast the Groan and

make their Torments like our Own Which draw from mortal Breast the Groan and make their Tor- - - - - ments

like our Own.

Sung by M.^{rs} Abington

Allegro *Falima*

Tye my

Tongue it is a Shame, Mer-lin sure is much to blame not to let it sweet-ly flow not to let it

sweetly flow... yet the favours of the great And the Sil-ly fil-ly Maid-ens fate

of...ten follow of...ten fol-low Yes, or no, Yes, or no, Yet the favours of the great & the fil-ly Maidens fate

of...ten fol-low of...ten follow Yes, or no, Yes, or no, Lack a day poor Fat-i-ma Lack a day poor

Fa...ti...ma Stinted fo to Yes or no Stint-ed fo to Yes or no to

Yes yes yes No no no no no Stinted fo to Yes or no to Yes yes yes no no

6 6 4 3

(2)

Shoud' I want to talk and Chat,

Tell URGANDA this or that,

How shoud' I about it Go,

' Let her ask me what she will,

I must keep my Clapper still,

Striking only Yes or no,

Lack aday,

Poor FATAMA,

Stinted fo,

To Yes or no.

R. B.

Sung by M^{rs} Arne

Sylvia

Andante

This Cold flinty Heart it is

You who have warm'd, you waken'd my Passions, my Senses have Charm'd, you waken'd my Passions my Sen - - ses have

Charm'd ; In vain against Merit and CYMON I strove, What's Life without

Passion, sweet Passion of Love? sweet Passion, sweet Passion, sweet Passion of Love?

(2)

The Frost nips the Bud, and the Rose cannot blow,
 From Youth that is Frost nipt no raptures can flow,
 Elysium to him but a Desert will prove,
 What's Life without Passion — sweet Passion of Love?

(3)

The Spring should be warm, the young Season be gay,
 Her Birds and her flowrets make blithsome sweet May,
 Love blesses the Cottage, and Sings thro' the Grove,
 What's Life without Passion — sweet Passion of Love?

Sung by Mr Vernon

53

Allegro Come on Come on I dare you to come on, I dare you, I dare you, I dare you to come on, I dare you, I

Sy dare you, I dare you to come on, Tho' un- practis'd in Art Love has made me Stout and

Strong, Stout and Strong, Love has made me Stout and Strong, has given me a Charm will not suffer me to fall, has given me a

Charm will not suffer me to fall, has steel'd my Heart and Nerv'd my Arm, to guard my Precious All, to guard

Sylvia my Precious All, Oh Merlin now befriend Him, Oh Merlin now befriend Him, Oh Merlin now be-

Adg^o

friend Him, from their Rage de - fend Him, Sy from their Rage de - fend Him, Come

on, Come on I dare you to come on, I dare you I dare you, I dare you to come on, I dare you, I dare you, I

dare you to come on, Sy See See they fly before me, for Mercy will implore me, See

See they fly before me, for Mercy will implore me, Come on, Come on, I dare you to come on, I dare you, I dare you, I

dare you to come on, Sy I dare you, I dare you, I dare you to come on.

Sung by M.^r Vernon

55

Simon

Allegro con Spirito

Torn from me torn from me which Way did they take her which Way did they take her Sy

torn from me torn from me which Way did they take her which Way which Way which

Way did they take her which Way did they take her Sy

to Death

they shall bear - - me to Pie - - ces shall tear me to Pieces to Pieces shall tear me be--fore -

be--fore I'll for--fake her be--fore I'll for--fake her be--fore I'll for--

fake her tho' bound in a Spell - - by Ur--gan - - da and Hell - - tho' bound

in a Spell - - by Ur--gan - - da and Hell I'll burft thro' their Charms fieze my

Fair in my Arms and my Valour shall Prove no Magic like Vir--tue

Fortiff?

like Vir - - tue and Love No Ma - gic no Ma - gic like Virtue and Love like Vir - -

6 4 6 #3 6 4

- - tue and Love no Ma - gic no Ma - gic like Virtue and Love like Vir - - - tue and Love

7 5 6 4 7 5

like Vir - - tue and Love.

6 6 4 5 3 6

P.^o

6 6 6 4 5 3 6 6 6 6 6 5 3

F.^e

7 7



Andante

Vari...ous deaths Sur...round me, no Terrors can Con..found me, tho' Vari.ous death's Sur..ound me, no

Terrors can Confound me pro..tec..ted from a - bove I Glory in my Love I

Glo - ry I Glo - ry
 ry Pro - tec - ted from a - - - - - above I Glo - ry in my Love I
 Glo - ry in my Love
 A gainst thy Cru - - - - - el might And in this dread full
 hour I have a Sure a Sure de - - - - - fence tis

Figured bass notation (numbers 1-7, flats, and accidentals) is present below the lyrics on each system.

1

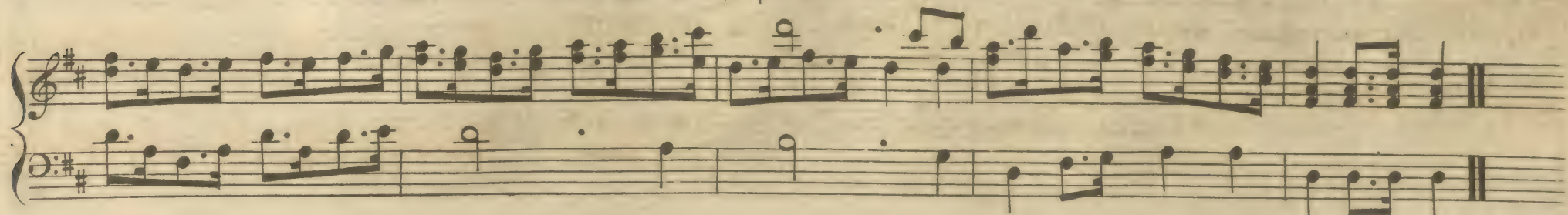
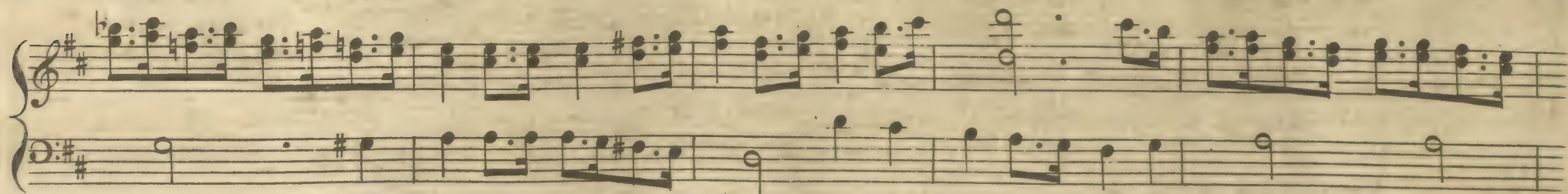
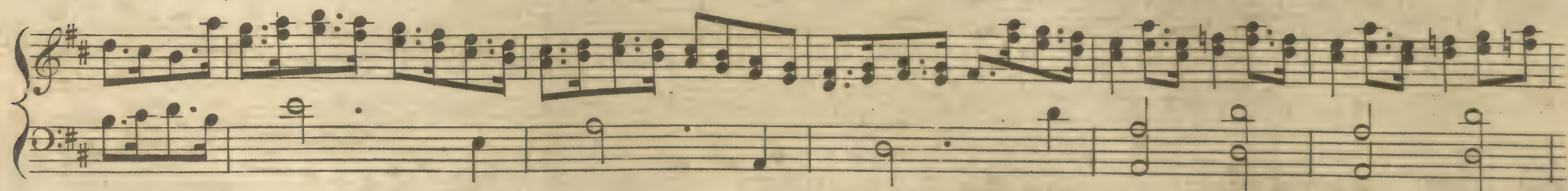

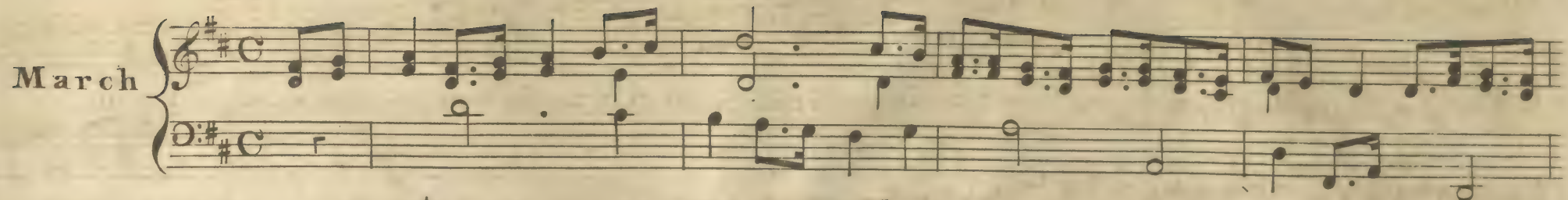
smile on Guilty Power to Smile

on Guilty Power to smile

on Guilty Power, to

smile on Guilty Power to smile on Guilty Power,

March



Chorus

Andante

Let each Heart and each Voice, in ARCADIA rejoyce, To MERLIN let us raise, our Gra-ti-tude and Praise, to

Let each Heart and each Voice, in ARCADIA rejoyce, our Gra-ti-tude and Praise, to

Let each Heart and each Voice, in AR-CADIA rejoyce, our Gra-ti-tude and Praise, to

Let each Heart and each Voice, in AR-CADIA rejoyce, To MERLIN let us raise, our Gra-ti-tude and Praise, to

MERLIN let us raise, our Gra-titude and Praise, our Gra-titude and Praise.

MERLIN let us raise, our Gra-titude and Praise, our Gra-titude and Praise.

MERLIN let us raise, our Gra-titude and Praise, our Gra-ti-tude and Praise.

MERLIN let us raise, our Gra-titude and Praise, our Gra-ti-tude and Praise.

6 4 5 3 6 4 5 3 6 7 7

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

4/2 6 6 b7 b7

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce, To MERLIN

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce,

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce,

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce, To MERLIN

6/4 5/3 6 6/4 7/5 6/4 6 7

let us raise, our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

let us raise, our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

4 5 6 6 7
2 3 4 3 5

let us raise, our Gra-ti-tude and Praise.

let us raise, our Gra-ti-tude and Praise.

let us raise, our Gra-ti-tude and Praise.

let us raise, our Gra-ti-tude and Praise.

6 6 5 6 5 6 6 5
4 3 4 3 4 3 4 3

Sung by M^r Fawcett & M^{rs} Dorman

Andante

Each Shepherd again shall be
constant and kind, and ev'ry stray'd Heart shall each Shep-herd's find: If faithfull our Shepherds we
al-ways are true, Our Truth and our Falsheood we bor-row from you, our Truth and our Falsheood we
bor-row from you. Sy Happy Arcadians as in y^e last Cho^r

Fatima..
Let those who the Sword and the Ballance must hold,
To Int'rest be blind and to Beauty be cold,
When Justice has Eyes her Integrity fails,
Her Sword becomes blunted and down drops her Scales.
Cho^r. Happy Arcadian &c.

Linco.
The Blifs of your Heart no rude Care shall molest,
While innocent Mirth is your Bosom's sweet guest,
Of that happy Pair let us Worthy be seen,
Love Honour and Copy your King and your Queen.
Cho^r. Happy Arcadian &c.

Sylvia

Let Love Peace and Joy still be feen hand in hand, To dance on this Turf and a-gain blefs the Land .

Cymon

Love and Hymen of blefsings have

4 3 4 2 6 6 6 5 4 6 6 6 6 4 3 7

Love and Hymen of blefsings have o-pend their store, for

o-pend their store, for CYMON with SYLVIA can with nothing more. Love and Hymen of blefsings have o-pend their store, for

47 6 6 6 8 6 6 47 #7

Sy

SYLVIA with CYMON can with nothing more . SYLVIA with CYMON can with nothing more . Subito il Coro

CYMON with SYLVIA can with nothing more . CYMON with SYLVIA can with nothing more .

6 6 6 5 6 6 6 5

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

6 4 3 6

2 6 6 # 2 6 6

e = ver be happy while Virtuous and free . e = ver be hap = py while Virtuous and free .

e = ver be happy while Virtuous and free . e = ver be hap = py while Virtuous and free .

e = ver be happy while Virtuous and free . e = ver be hap = py while Virtuous and free .

e = ver be happy while Virtuous and free . e = ver be hap = py while Virtuous and free .

e = ver be happy while Virtuous and free . e = ver be hap = py while Virtuous and free .

6 4 4 6 4 7 5 6 6 4 6 4 7 5

THREE
Additional Songs in
CYMON.

Compos'd by

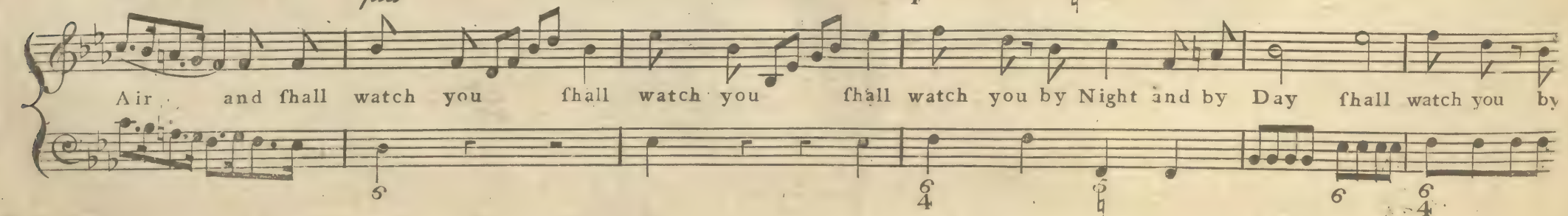
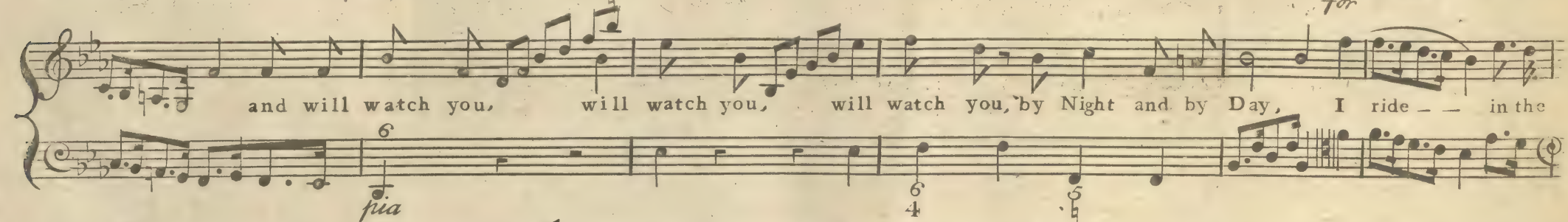
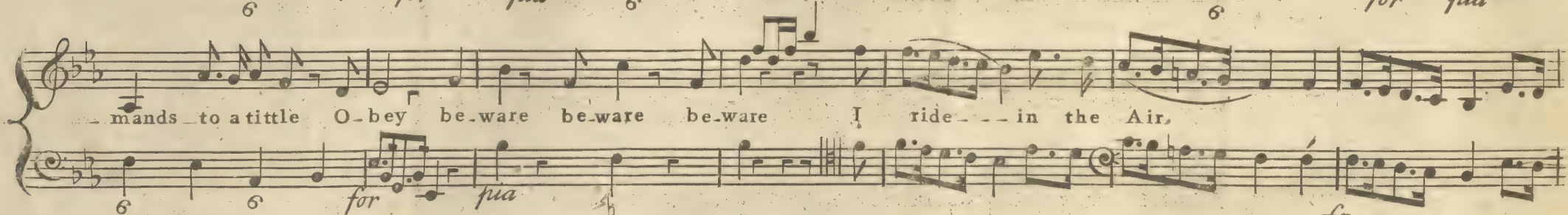
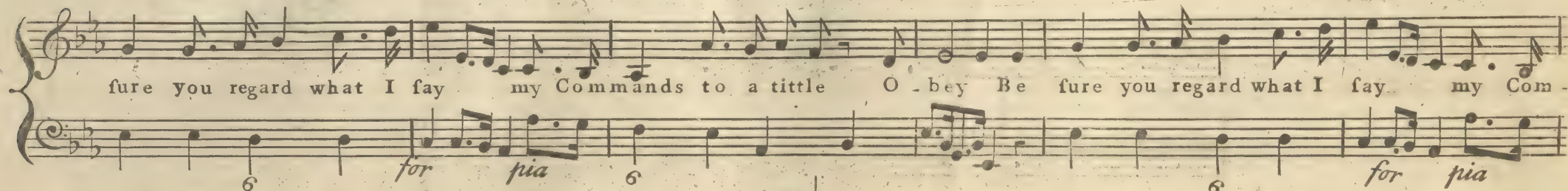
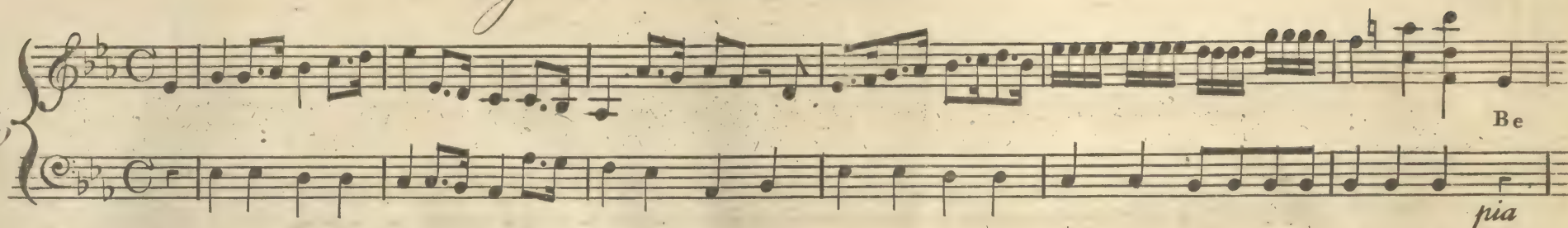
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for the Harpichord. and Guittar Price 1^s 6^d

Sung by M^r Banister

Dibdin

Allegretto



Night and by Day, Tho I raise both the

Sea both the Sea and the wind the Tem-pest the Tem-pest in Fet-ters can bind Tho I

raise both the Sea both the Sea and the wind the Tem-pest the Tem-pest in Fet-ters can

bind yet my Magic more powerfull more power- full and Strong my Magic more powr. full more

pour- full and Strong can Stop the full tide of a womans Tongue can stop the full tide of a wo-mans

for pia for pia

Tongue my Magic more powerfull more powerfull and Strong can stop the full Tide of a

5 *3* *pia* *6* *6* *6* *6* *6*

Wo - mans Tongue my Magic more power - full more power - full and Strong can stop the full

6 *6* *6* *6* *6*

Tide of a womans tongue can stop the full tide of a wo - mans tongue can stop the full

Tide of a wo - mans Tongue

Sung by M^{rs} Arne

V
M Arne
8 *Softly*

Larghetto

These

flow'rs like our Hearts are u-ni-ted in One and are bound up so fast that they cant be un--done

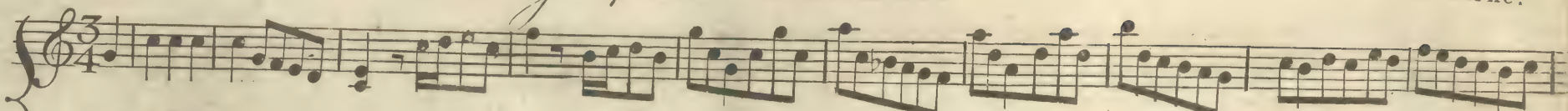
so well are they blend-ed so Beauteous to fight there Springs from their u-nion a

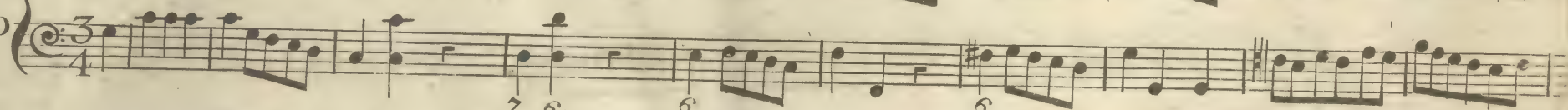
Ten-fold de-light no Poison nor weed here our Pas-sion to warn but sweet with out Bri-

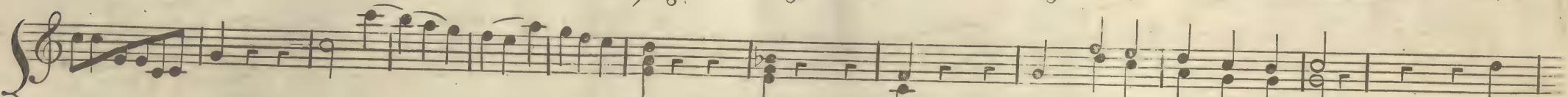
ar the ar the Rose with out thorn

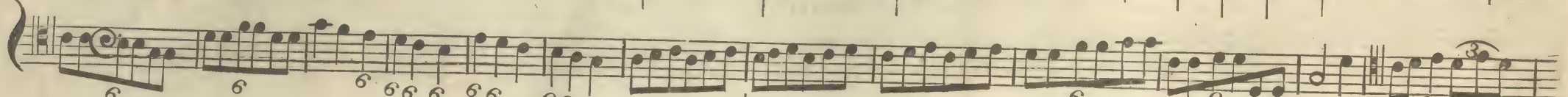
Sung by Mr Banister

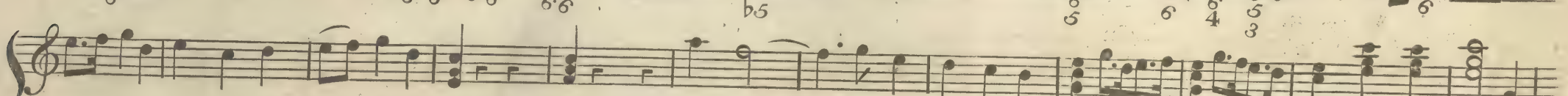
M Arne.


Allegro 


Moderato 



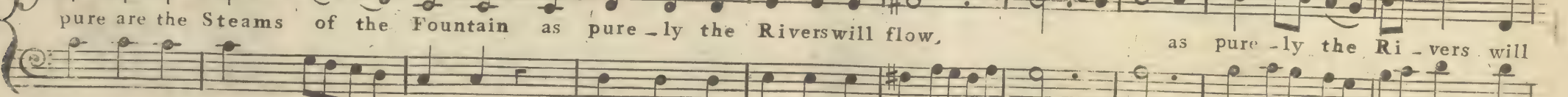




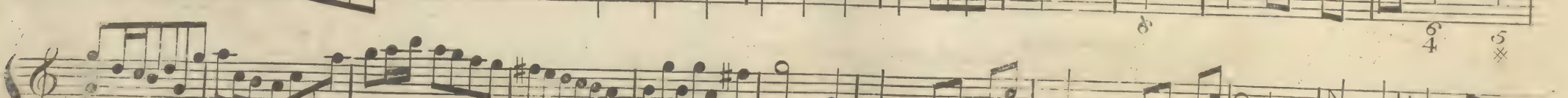





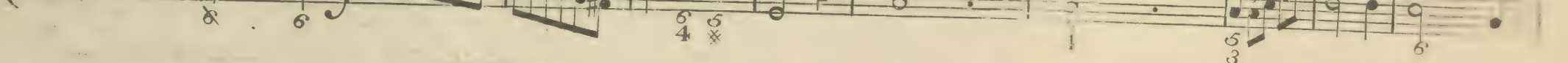
pure are the Steams of the Fountain as pure-ly the Rivers will flow, as pure-ly the Ri-vers will



ow if Nox-ious the Streams from the Mount-tain it Poi-sons the







Valley be-low the Val - - - - - ley be-low the Val-ley be-low

It Poi-sons the Val-ley be low - - - - -

If Pure are the Springs from the Mountain As pure-ly the Rivers will flow as

pure-ly the Riv-ers will flow - - - - - if Nox-ious the Stream from the Mountain

it Poi-sons the Val - - - - - ley be-low

tafto folo

tafto folo

tafto folo

VIII.

if Nox-ious the Streams from the Mountain it Poi-sons the Val-ley be-low,

Soof Vice or of Vir-tue poss-ess'd the Throne makes the Nation thro'e-vry Gra-da-tion or wretch-

-ed or Bles's'd. The Throne makes the Na-tion thro'e-vry Gra-da-tion or wretch-

-ed or wretched or Bles's'd the Throne makes the Na-tion thro'e-vry Gra-da-tion or wretch-

-ed or wretched or Bles's'd.

Sup
49
10

Jos Smith

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 The happy warble of
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 Donald Harmonized D⁰ I
 My Lodging D⁰ - - D⁰ I
 Let it by Glee & Voice D⁰ I
 I've it now, D⁰ D⁰ I
 I've the five flats
 Comfortably Muffled
 Youth of the loony brow
 a Glee's Voices by D⁰ I
 The new Miners D⁰ I
 Mart, Glee & Voice: What I
 Good of the cheerful
 D⁰ I

St. Louis, Mo. 1892.

the new Miners' Bldg. T
Mari, Clee & Voi: Webb
Ciode of the cheerful
miles. Do 100 1

...fili...

Com-mun-ty-out-fect D₀-D₀-I C
Coun-fess-Dō- D₀-I C
Smil-ing-Happi-Voi-ses! D₀I C
I-py-wee-Dō- D₀-I C
Will-go-to-the-Pis-i-na I C
For-3-Voices-Dō- I C
Shy-hya-he!Pa-fa-vite I C
Sun-dy-WH-tion-I I C
Rise-the-foot-Rof-but-I I C

of the

When Sappho found	10	6
2 nd & 3 ^d D ^g each	10	6
3 rd & 4 th Book -	10	6
around the Old Oak	10	6
of his love D ^g Voi:	1	6
A Shepherd once had	0	6
in this World's Voice	1	0
place for 3 Voices, King	1	0
instruct in Ari due a	1	0
of potted Snails, D ^g	1	0
of Cleopatra's W.R.F. 117	1	0
International Knave	1	0

Favorite March (Duet)

End.	Callcott.	1	0
Return has Sonnet.	Hood.	45	0
The Milk-white Doves.	Byron.	1	0
The Pendant, Moulds.	Byron.	0	6
Little Joe's Chimney Sw.	Byron.	0	6
Good Mary Primrose Girl.	Byron.	0	6
Mac Leod's Mad Maid.	Byron.	0	6
Peter Pindar Efq.	Byron.	0	6
His, Charles Efq.	Byron.	0	6
After a wrath, King.	Byron.	0	6
The benefit of how.	Byron.	0	6
Shedden Efq.	Byron.	0	6

did my trembling

Howe's victory, D^o 110
offer Gray, D^o 110
undaunted Britons 110
Tennant's proof 110

Giard mün poco - 13

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OVERTURE to a FRIEND in NEED.

Champein.

Maestoso

First system of the Overture, marked Maestoso. The music is in D major and common time. It features a series of eighth and sixteenth notes, with dynamic markings of forte (f) and piano (p). There are also markings for 'h' (harmonics) on the treble staff. The system ends with a repeat sign.

Allegretto

Second system of the Overture, marked Allegretto. The music is in D major and common time. It features a series of eighth and sixteenth notes, with dynamic markings of forte (f) and piano (p). The system ends with a repeat sign.

This image displays a handwritten musical score for piano, consisting of six systems of staves. Each system typically contains a grand staff (treble and bass clefs) and a single bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical elements such as notes, rests, and dynamic markings.

The score is organized into six systems, each with a grand staff and a single bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical elements such as notes, rests, and dynamic markings.

Dynamic markings include *f* (forte), *p* (piano), and *mf* (mezzo-forte). A triplet of eighth notes is marked with a '3' at the end of the first system. The piece concludes with the word "Vlti" (likely "Vlti" or "Vlti") at the bottom right.

This image displays a handwritten musical score for piano, organized into six systems. Each system consists of a treble staff and a bass staff, connected by a brace on the left. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes a variety of note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). The first system begins with a treble staff marked *p* and a bass staff marked *ff*. The second system features a treble staff with a melodic line and a bass staff with a more active, rhythmic accompaniment. The third system shows a treble staff with a melodic line and a bass staff with a more active, rhythmic accompaniment. The fourth system features a treble staff with a melodic line and a bass staff with a more active, rhythmic accompaniment. The fifth system shows a treble staff with a melodic line and a bass staff with a more active, rhythmic accompaniment. The sixth system features a treble staff with a melodic line and a bass staff with a more active, rhythmic accompaniment. The handwriting is clear and legible, typical of 19th-century musical notation.

Handwritten musical score on page 5, featuring six systems of grand staves (treble and bass clefs). The music is in G major (one sharp). The notation includes various dynamic markings and articulations:

- System 1: Treble staff has *f* and *p* markings. Bass staff has *f* and *p* markings.
- System 2: Treble staff has *p* marking. Bass staff has *p* marking.
- System 3: Treble staff has *mf* marking. Bass staff has *mf* marking.
- System 4: Treble staff has *f* marking. Bass staff has *f* marking.
- System 5: Treble staff has *ff* marking. Bass staff has *ff* marking.

The piece concludes with the word "Vólti" written below the final staff.

Rondo Presto .

Dale .

This musical score is for a piece titled "Rondo Presto" on page 6. It is written for a piano and features a 3/8 time signature and a key signature of one sharp (F#). The score is organized into six systems, each with a grand staff (treble and bass clefs). The music is characterized by rapid sixteenth-note passages and frequent dynamic changes. The dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The piece concludes with a double bar line and repeat signs at the end of the final system.

6

Rondo Presto .

Dale .

p

f

mf

f

f

ff

Trio.

Sung by M^r Cook, M^r Evans, &c.

Martini. 7

Allegro

*p*mo

The musical score is written for a Trio, featuring piano and vocal parts. The tempo is marked 'Allegro' and the first piano part is marked '*p*mo'. The key signature is one sharp (F#) and the time signature is common time (C). The score consists of several systems of staves. The piano part is written in treble and bass clefs, while the vocal parts are in treble clef. The lyrics are written below the vocal staves.

Five Four Six a - - gain Seven Three Ten Four

Five Four Six a - - gain Seven Three Ten Four

Two Six a - gain Seven Three Ten Five Four Six again Seven Three

Two Six a - gain Seven Three Ten Five Four Six again Seven Three

Volti

Ten I've won I've won the game is gone no no no I won it fairly did you

Ten I've won I've won the game is gone silence silence silence

Ten Now you're wrong it was not fairly there I saw your fingers cross'd then a -

f *p* *f* *p* *Cresc.*

see my fingers cross now confess I've won it fairly come confess that you have lost now confess I've won it fairly now confess now con -

silence silence silence silence silence silence silence silence silence silence silence silence silence now confess now con -

-gain I hit it rarely now confess ty - you have lost now confess I've won it fairly now confess ty - you have lost now confess now con -

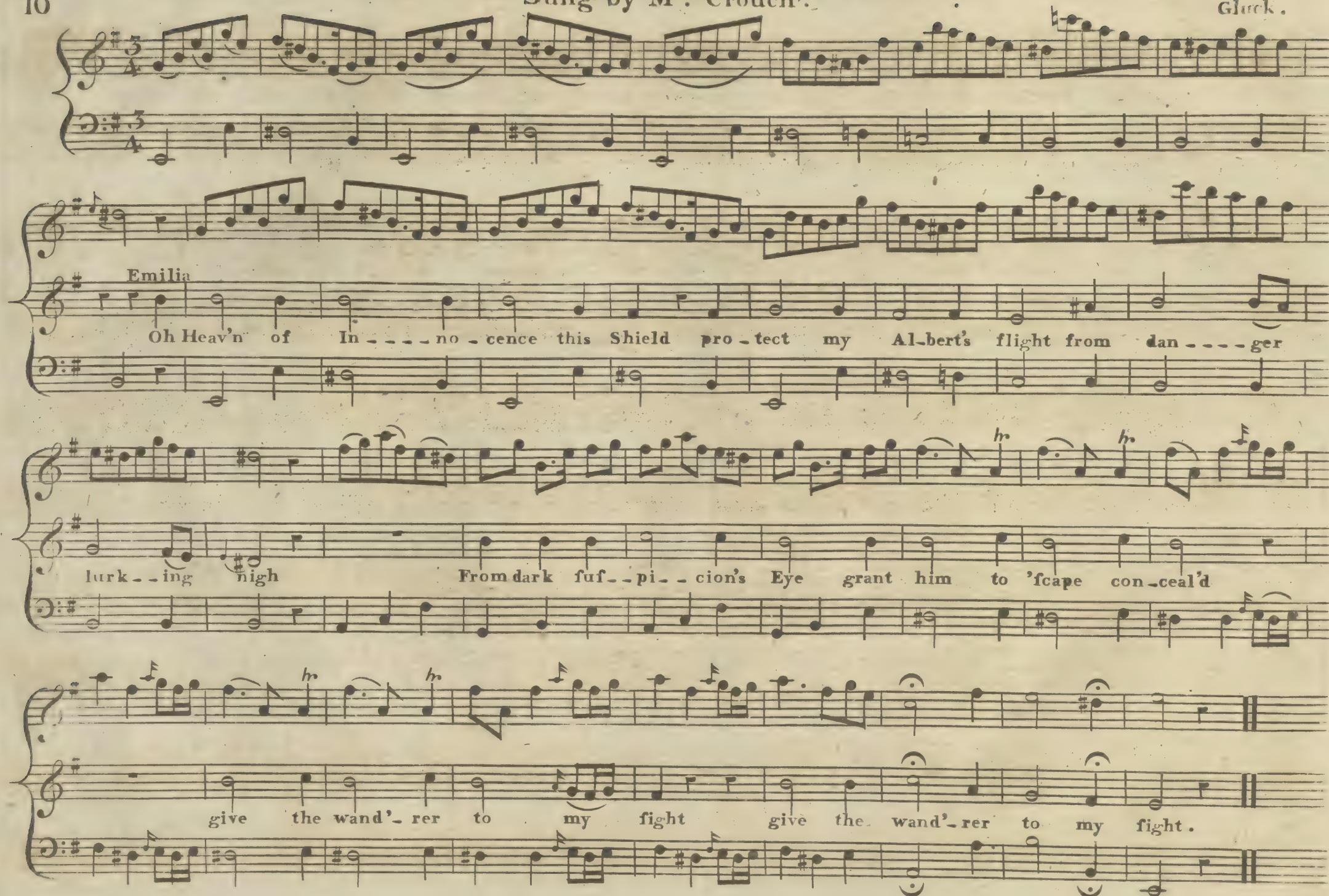
p *mo* *f*

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment (Grand Staff). The music is in G major (one sharp) and 4/4 time. The lyrics are: "fefs now confefs that you have lost now confefs that you have lost and now confefs that you have lost now confefs now confefs now con - -". The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings *p* and *f*.

_fefs now confefs that you have lost now confefs that you have lost and now confefs that you have lost now confefs now confefs now con - -
 _fefs now confefs that you have lost now confefs that you have lost and now confefs that you have lost now confefs now confefs now con - -
 _fefs now confefs that you have lost now confefs that you have lost and now confefs that you have lost now confefs now confefs now con - -

Continuation of the musical score from the first system. The vocal parts and piano accompaniment continue with the same lyrics. The piano part includes a final flourish in the right hand. The lyrics are: "fefs that you have lost now confefs that you have lost now confefs that you have lost." The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings *p* and *f*.

_fefs that you have lost now confefs that you have lost now confefs that you have lost .
 _fefs that you have lost now confefs that you have lost now confefs that you have lost .
 _fefs that you have lost now confefs that you have lost now confefs that you have lost .



Emilia

Oh Heav'n of In - - - no - cence this Shield pro - tect my Al - bert's flight from dan - - - ger

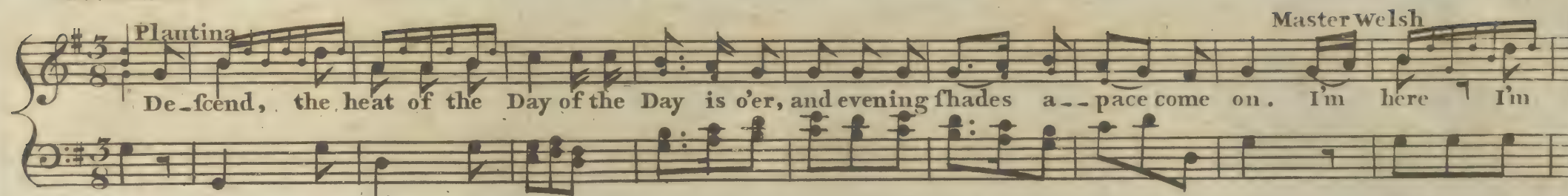
lurk - - ing high From dark fuf - - pi - - cion's Eye grant him to 'scape con - ceal'd

give the wand' - rer to my fight give the wand' - rer to my fight.

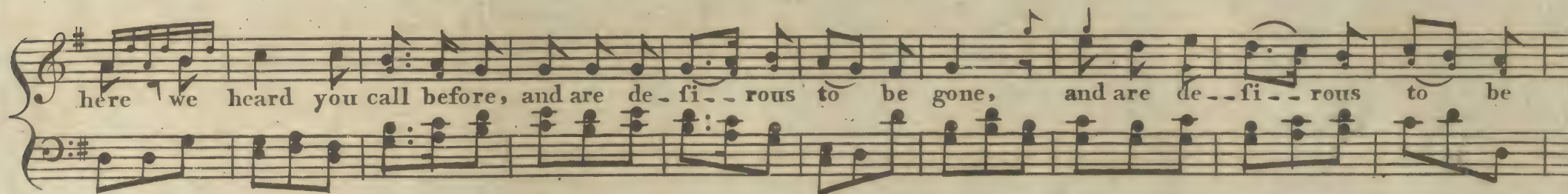
Andante TRIO. Sung by Mrs Crouch Miss Decamp & Master Welsh ..

11

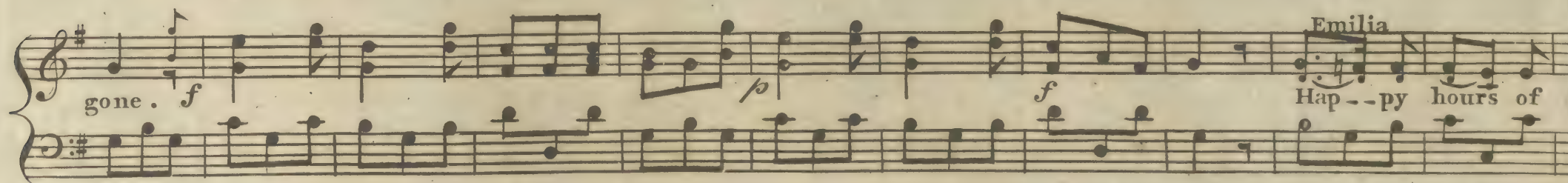
Plantina Master Welsh



De-scend, the heat of the Day of the Day is o'er, and evening shades a--pace come on. I'm here I'm

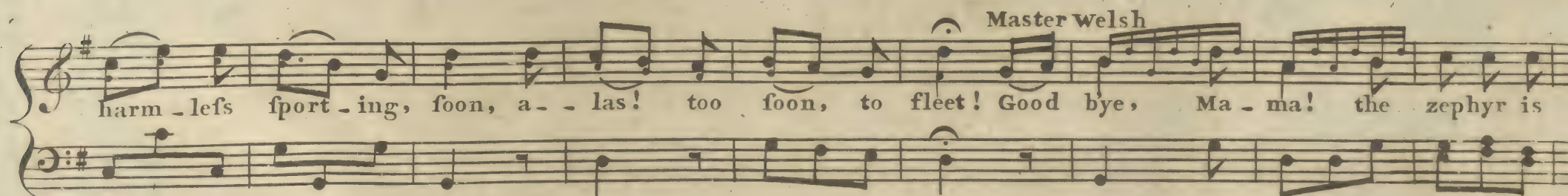


here we heard you call before, and are de-fi-rous to be gone, and are de-fi-rous to be



gone. *f* *p* *f* Emilia
Hap-py hours of

Master Welsh



harm-less sport-ing, foon, a--las! too foon, to fleet! Good bye, Ma-ma! the zephyr is



court-ing, we go to taste its fra-grant sweet, we go to taste its fra-grant sweet. *f*

Volti Subito

Master Welsh
Say will my

Emilia
Fa - ther come home to day? what lofs are these or - dain'd to feel! Your kifs we

Paulina
wait don't cry fo, pray! Her fear-ful heart those tears re - veal .

Master Welsh
Good bye Ma - ma the zephyr is courting we go to taste its fragrance sweet Good bye Ma - ma the

Emilia
Good bye my Dears the zephyr is courting go forth to taste its fragrance sweet Good bye my Dears the

Paulina
Good bye Ma - ma the zephyr is courting we go to taste its fragrance sweet Good bye Ma - ma the

zephyr is courting we go to taste its fragrance sweet: At close of Eve a - - gain we'll meet

zephyr is courting go forth to taste its fragrance sweet: At close of Eve a - - gain we'll meet

zephyr is courting we go to taste its fragrance sweet: At close of Eve a - - gain we'll meet

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "zephyr is courting we go to taste its fragrance sweet: At close of Eve a - - gain we'll meet". The piano part provides a harmonic accompaniment with chords and moving lines in both hands.

at close of Eve a - gain we'll meet.

at close of Eve a - gain we'll meet.

at close of Eve a - gain we'll meet.

The second system of the musical score continues the vocal and piano parts. It begins with the instruction "ad Lib:" above the first vocal staff. The lyrics are: "at close of Eve a - gain we'll meet." The piano accompaniment continues with a similar harmonic texture. The system concludes with another "ad Lib:" instruction below the piano part.

Plantina
when the

sweet wreath of love has en-cir-cled the heart, How hard is their lot, whom mis-for-tune must part! Still

constant in absence, still mourning still mourning their fate, Like the turtle, that nightly be-moans her lost

mate! like the tur-tle, that nightly bemoans her lost mate! All the raptures of morning a-wake her in

The musical score is written for piano and voice. It consists of four systems of music. Each system has a piano accompaniment on the left and a vocal melody on the right. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal part is a single melodic line with lyrics written below it. The lyrics are: "Plantina when the sweet wreath of love has en-cir-cled the heart, How hard is their lot, whom mis-for-tune must part! Still constant in absence, still mourning still mourning their fate, Like the turtle, that nightly be-moans her lost mate! like the tur-tle, that nightly bemoans her lost mate! All the raptures of morning a-wake her in".

vain: all the raptures of morning a-wake her in vain: For where is the day, for

where is the day, for where is the day, that brings pleasure a-gain?

In safety to lead the poor wanderer's flight,
 Rise swiftly around him, ye shadows of night!
 If his foes still pursue, and relentless they rage,
 May some angel, in pity, their anger assuage
 Compassion's soft balm in their bosoms instill,
 And teach them 'tis nobler to spare than to kill!

Solano

Forbear! thunequal fray! Cowards thus their weapons stain De--clare who now bids us o--

Soldiers

-bey, who our vengeance wou'd re--strain? While I honor's laws - ho-nor's laws de-

(Churly) Fair play

-fend, know me Sol-diers, for your friend while I ho-nor's laws de-fend know me

Soldiers

Churly Stand by Stand by Stand by Stand by

Stand you by and fee fair play Stand you by and fee fair play now away!

Solano

Soldiers know me for your friend know me Soldiers know me for your friend You Solano's voice o--

Soldiers

-bey Solano's voice we o--bey his voice o--bey we o--bey yes our General we o--bey.

-bey my voice o--bey obey o--bey yes your General obey o--bey.

Dim:

Allegretto

S. Jack Churley
When to Old England I come home,

Fal la! lal la la lal lal lal what Joy to see the tankard foam! Fal la! lal de ral de ra when treading London's well known ground, when

e'er I feel my spirits tire, I haul my sail, look around, in search of Whitbread's best intire. I spy the name of Calvert, of Curtis, Cox, & Co. I

give a cheer & bawl for't A pot of porter, ho! when to, Old England I come home, what Joy to see the tankard foam! with heart so light & frolick high, &

S. Where wine or water can be found, Fal la! &c
I've travell'd far the world around, Fal la! &c
Again I hope, before I die,
Of England's can't the taste to try;
For many a league I'd go about
To take a draught of Gyfford's stout.

S. I spy the name of Truman,
Of Madox, Meux, and Co.
The sight makes me a new man,
A pot of porter, ho!
When to Old England I come home,
What Joy to see the tankard foam, &c.

2

drink it off to Liberty!

Piano introduction in 6/8 time, marked *p* and *f*.

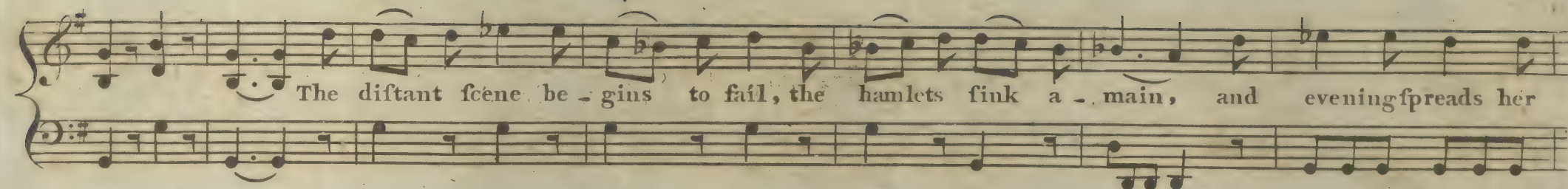
Belmont

Now homeward o'er the daified meads the shepherd bends his way; The sun forfakes the mountain heads! Fare-

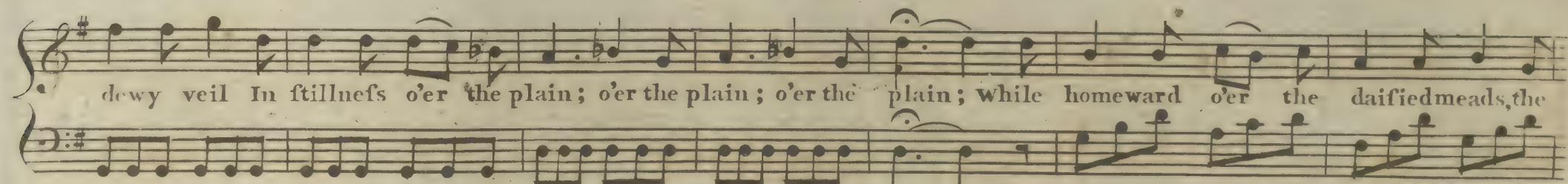
-well the beam of day! On artless reed he tries his skill, or round his voice he throws; while joyous thoughts his

bosom fill, of love and soft re- pose. Now homeward o'er the daified meads the shepherd bends his way; The

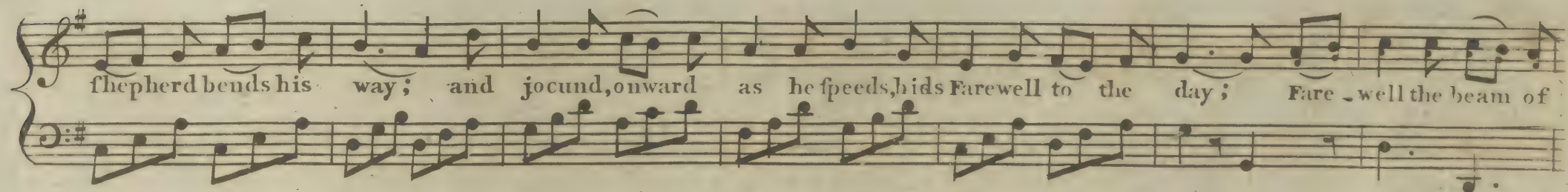
sun forfakes the mountain heads! Farewell the beam of day! *f*



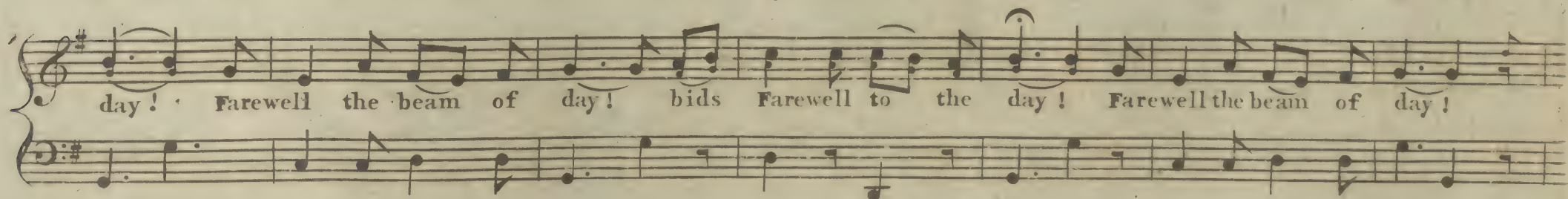
The distant scene be - gins to fail, the hamlets sink a - main, and evening spreads her



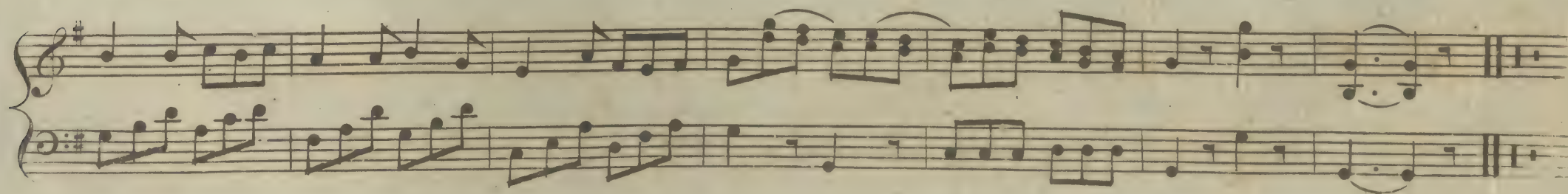
dewy veil In stillness o'er the plain; o'er the plain; o'er the plain; while homeward o'er the daified meads, the



shepherd bends his way; and jocund, onward as he speeds, bids Farewell to the day; Fare - well the beam of



day! Farewell the beam of day! bids Farewell to the day! Farewell the beam of day!



f *p* *rf* *p* Carlo
Follow, follow, safe from danger, in the

shades of Eve conceal'd! Be our foe to fear a stranger, to numbers he must yield:

ad Lib: *h* *ad Lib:*
See they track him! Behold behold he flies! Brave - - ly now contest the prize. follow, follow,

fear no danger, bravely now contest the prize. Scorn of fortune now re - - paying, dark concealment guides the blow:

here the dif - - tant strife sur - - veying I tri - - umph o'er my foe.

Sung by M^{rs} Crouch, Miss Decamp, Master Welsh, M^{rs} Kelly, Dignum, Sedgwick, Cook & Chor^{ts}. 21

Allegro Spiritoso. Chorus.

Chorists No no no no no resistance no no no nor strive to fly no no
Mr Cook 'Tis in vain you make resistance, 'tis in vain you strive to fly, none can

no no no assistance no no no yield or die no no no aid is near you Solano & Belmont Carlo
Carlo give you here assistance, you must quickly yield or die. Yield your sword, no aid is near you. Slave be gone I do not fear you. No re-

Solano I the laws alone obey Chorists I the laws alone obey. Chorists the laws obey Emilia
Chorists -fistance. Slave away. You the laws alone obey Hold Hold You the laws alone obey hold hold! the laws obey. Hark! I hear the clash of

Master Welsh Cho: your sword Emilia Plautina Cho: your sword Plautina
Arms. Tell me wherefore these alarms? Should his enemies beset him! Or the guard, alas, have met him! All is lost they've surely found him! All is

hold hold Emilia yield yield to the laws resign &c (Solano & Belmont) hold
Carlo lost they now surround him His voice too well I know Whither rashly would you go To the laws resign your sword wherefore should you make re-

Volti Subito

hold hold hold to the laws resign your sword hold hold

distance no defence it can afford M. Welsh Solano Emilia & Paulina thus surrounded thus confounded hope is

distance no defence it can afford to the laws resign your sword in misfortune yes respect him laws of Justice

Carlo Carlo & Co.

Emilia Cho:
Paulina
Solano

hold my fate I fee we await the laws decree we await the laws decree we await the laws de-cree.

gone my fate I fee we a - - - wait - - - the laws de - - cree. Thus - - oh

shall protect him we await the laws decree we await the laws decree we await the laws de-cree Thus - - oh

Solano Carlo

M. Welsh
Paulina

Emilia
Belmont

Thus - - to meet while on thee fondly gazing while on thee fondly gazing hope of life and Joy is o'er of

Thus - - to meet while on thee fondly gazing while on thee fondly gazing hope of life and Joy is o'er of

M. Cook

Thus - - to meet oh chance oh chance a-mazing oh chance oh chance a-mazing hope no more his life to save hope

life and Joy is o'er Thus on fortunes rolling wave thus on for - - - - - tunes rolling rolling rolling wave

life and Joy is o'er Thus on fortunes rolling wave thus on for - - - - - tunes rolling

no more Thus on fortunes rollin' wave fortunes Thus on

while in dan-ger e-ver roaming while in dan-ger e-ver roam - - - - - ing feels the

thus on while in dan-ger e-ver roam - - - - - ing feels the

rolling rolling fortunes rolling wave while in dan-ger e-ver roaming feels the

rolling rolling rolling rolling fortunes roll-ing wave while in dan-ger e-ver roaming feels the

Ma-ri-ner the fhore while in dan-ger e-ver roaming feels the Ma-ri-ner the fhore Angry billows round him

Ma-ri-ner the fhore while in dan-ger e-ver roaming feels the Ma-ri-ner the fhore

Ma-ri-ner the fhore while in dan-ger e-ver roaming feels the Ma-ri-ner the fhore

Volti Subito

Paulina & M. Weish

foaming round him foaming
Solano

angry billows round him foaming round him
Emilia

Angry billows round him foaming drive him far afar from shore a - - far from shore
Carlo Belmont

Angry billows round him foaming drive him far afar from shore
Carlo

drive him far afar from

Sola: drive him
foam - ing drive him far a - far from shore angry billows round him foaming drive him far afar from shore drive him
Belm Emilia
shore drive him far afar from shore drive him far afar from shore Angry billows round him foaming drive him far a far from shore drive him
M: Cook Carlo
shore drive him far afar from shore drive him far afar from shore Angry billows round him foaming drive him far afar from shore drive him

drive him far a-far from

far a-far from shore drive him far drive him far a-far from shore Wild a-larm a-

far a-far from shore a-far from shore drive him far a-far from shore Wild a-larm and

far a-far from shore drive him far drive him far a-far from shore Wild a-larm and

-larm & fear furrounding safety safety now he views no more ev'ry sense a-maze amaze confounding hope of life is gone is gone &

fear fur-rounding safety now he views no more ev'ry sense a-maze con-founding hope of life is gone &

fear fur-rounding safety now he views no more ev'ry sense a-maze con-founding hope of life is gone &

o'er Angry billows round him foaming angry billows round him foaming drive him far a-far from shore while danger e-ver

o'er Angry billows round him foaming angry billows round him foaming drive him far a-far from shore while danger e-ver

o'er Angry billows round him foaming angry billows round him foaming drive him far from shore while danger e-ver

1st
roaming angry billows round him foaming angry billows round him foaming drive him far a-far from shore drive him far a-far from shore drive him far a-far from shore drive him far a-far from shore.

roaming angry billows round him foaming angry billows round him foaming drive him far a-far from shore drive him far a-far from shore drive him far a-far from shore drive him far a-far from shore.

roaming angry billows round him foaming angry billows round him foaming drive him far a-far from shore drive him far a-far from shore drive him far a-far from shore drive him far a-far from shore.

End of Act 1.

ELLEN

p Happy hours that gayly fleeting soft-ly steal and steal a-
 way. while the Swains are blithly fingering and with joy the Vallies ringing. Ec-cho

PAZZARELLO

back their round de-lay. eccho back their round de-lay Bra-vo bra-vo round me

meet-ing you shall share the sparkling Bowl. happy Swains in plen-ty smiling Toil with cheerful song be-
 guiling. while the Miller takes the Toll while the Miller takes the Toll

Happy Swains in plenty smiling toil with cheerful song be-guiling. hap-py Swains in plen-ty

Happy Swains in plenty smiling toil with cheerful song be-guiling. hap-py Swains in plen-ty

Happy Swains in plenty smiling toil with cheerful song be-guiling. hap-py Swains in plen-ty

fmi-ling Toil with cheerful song be-guiling. while the Mil-ler takes the Toll. while the

fmi-ling Toil with cheerful song be-guiling. while the Mil-ler takes the Toll. while the

fmi-ling Toil with cheerful song be-guiling. while the Mil-ler takes the Toll. while the

Mil-ler takes the Toll while the Mil-ler takes the Toll, while the

Mil-ler takes the Toll while the Mil-ler takes the Toll, while the

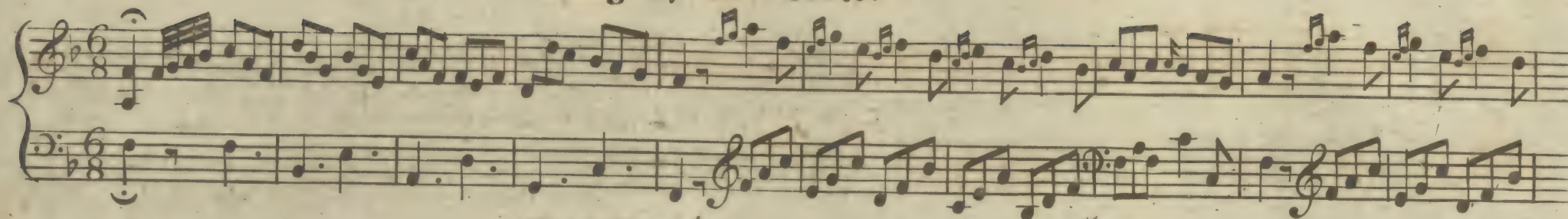
Mil-ler takes the Toll while the Mil-ler takes the Toll, while the

Mil-ler takes the Toll. while the Mil-ler takes the Toll. dim p

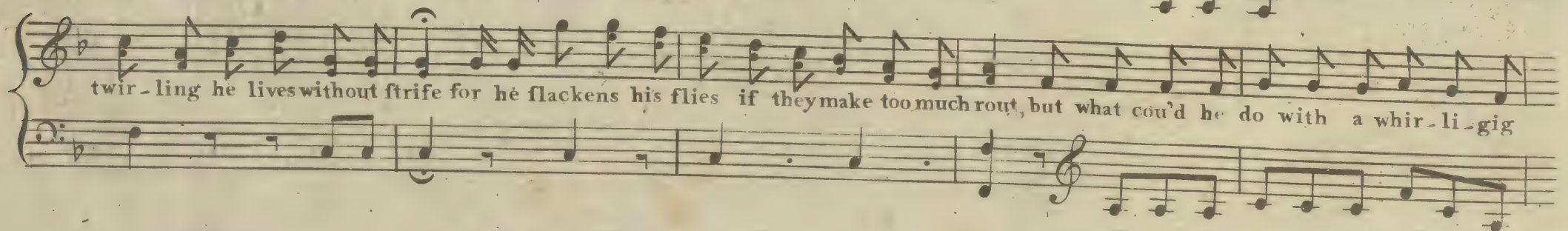
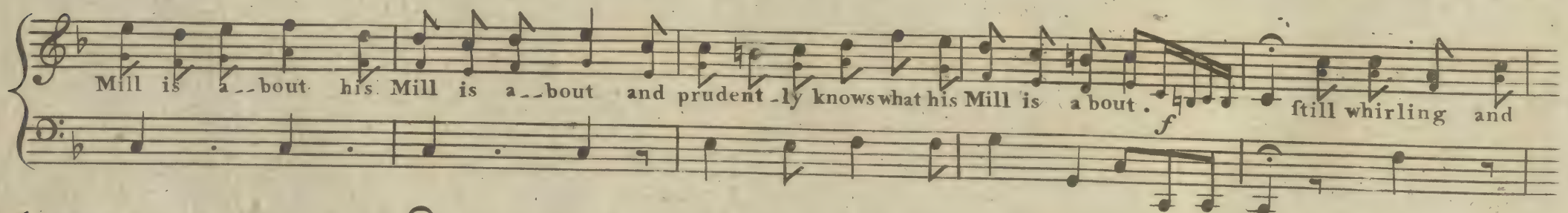
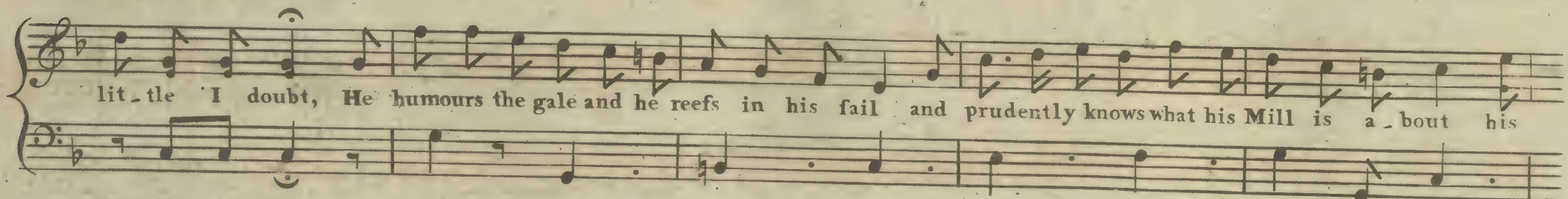
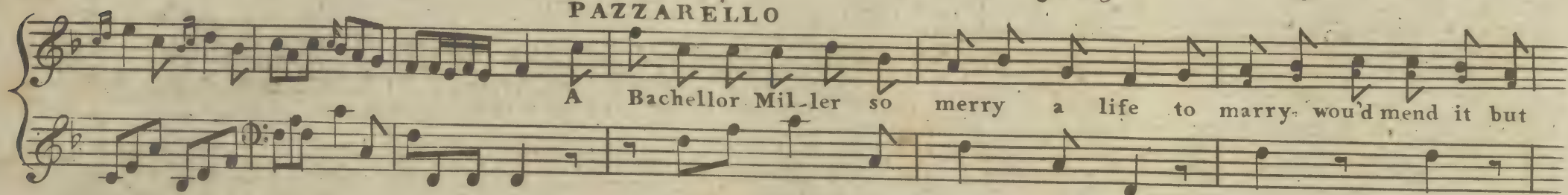
Mil-ler takes the Toll. while the Mil-ler takes the Toll.

Sung by M^r. Suett.

Kelly.



PAZZARELLO



Wife. but what cou'd he do with a whir, li-gig Wife who blow high or low carries all her fails

out, but what cou'd he do with a whir, li-gig Wife, who blow high or low carries all her fails out.

2

The Air whistles round him as keen as a knife,
 He finds out its bearing and round the Mill goes.
 Let the wind shift as 'twill,
 He steadies his Mill,
 He has but to peep out and follow his nose,
 Still whirling and twirling he lives without strife,
 He veers to the wind and its changes he knows.
 But how should he steady a whirligig Wife,
 When the Devil can't find out which way the wind blows.
 Whirling twirling &c.

Affettuoso

ELLEN

I ear-ly found my tender heart too

apt to take a Lo-ver's part, too apt to take a Lovers part, and fometimes lost or near-ly.

I ftraight re-solv'd to be a Wife, and whom so-e'er I chose for life, and whom so-e'er I

f p *smorz*

chose for life I vow'd to love him truely dear-ly. *f*

2

Around me then came many a Lad,
 Some for the little wealth I had,
 And some for fancy merely.
 I still was deaf to all they said,
 For I resolv'd no man to wed,
 Till I shou'd love him truely dearly.

3

But soon my will to one inclin'd,
 For my true Sailor told his mind,
 In honest plainness clearly.
 Ah never let my Sailor doubt,
 Tho' far he roam the world about,
 His girl will love him truely dearly.

Andante *rf* *rf* *p* *rf* **SOLANO** Lost to ev'-ry former Joy while in
these lone walls I pine Fai-ry dreams my foul em-ploy. of de-light that once was
mine. Rapt'rous strains at smile of morn. Na-ture's song-sters seem to pour sweet il-
lu-sion fan-cy born, wake the joy that lives no more wake the joy that lives no
more. *ad lib* wake the joy that lives a-las no more. *rf* *rf*

Andante

M. Welsh Emilia M. Welsh

Yet wherefore flow my Father's tears? Our delight is to o-bey. Ah, foorth Ah, foorth your Children's fears From their arms turn not a-way Ah, now I know why.

Solano

thus you grieve On some far Journey long you'll stay Your Mother, Boy her charge will never leave her love will prove your guard when I'm a-way.

Still with you to live Joy alone could give and severest woe now I learn to know when you will away Still with you to live

And must we must we part Oh heav'n's my breaking heart my heart Oh fatal fatal day Ah must we must we

every Joy could give yet when parting's o'er this short hour of pain soon we meet a-gain no more no more to part yet when past this pain

part Oh heav'n's my breaking heart Oh heav'n's my breaking heart heav'n's my break break heart must we must we part

we shall meet again never more to part more to part.

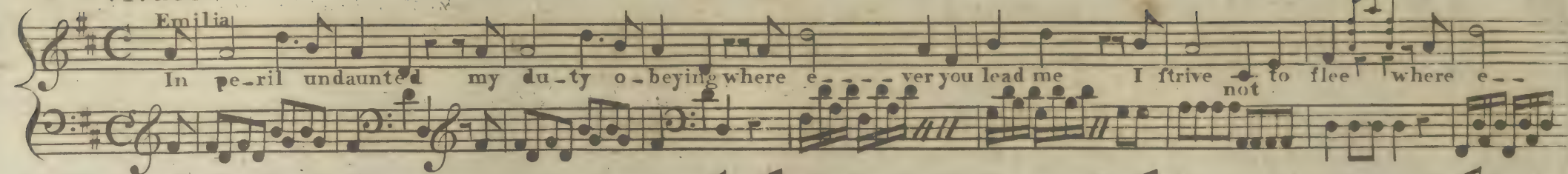
Oh heav'n's my breaking heart Now we never more will part no more will part.

Vivace

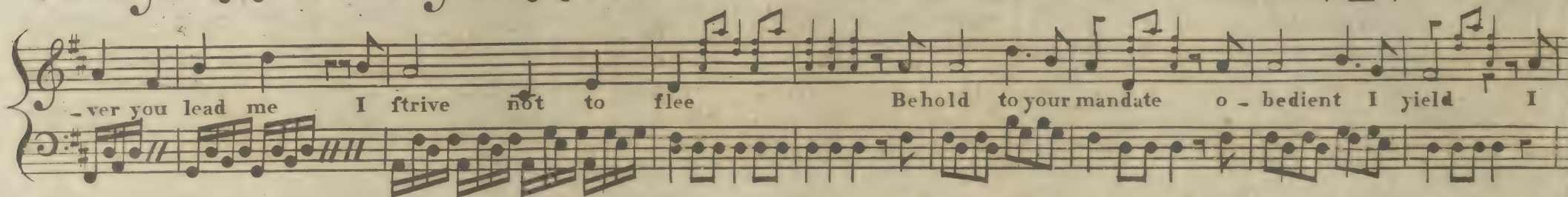
Sung by Mrs Crouch & Chorists .

Anfossi. 33

Emilia

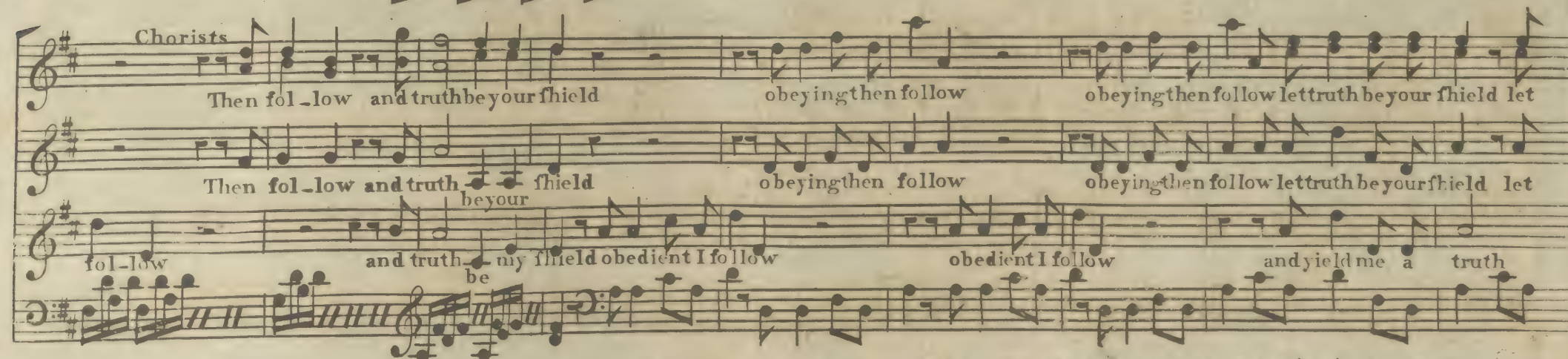


In pe-ri! undaunted my du-ty o-beying where e- - - ver you lead me I strive not to flee where e- -

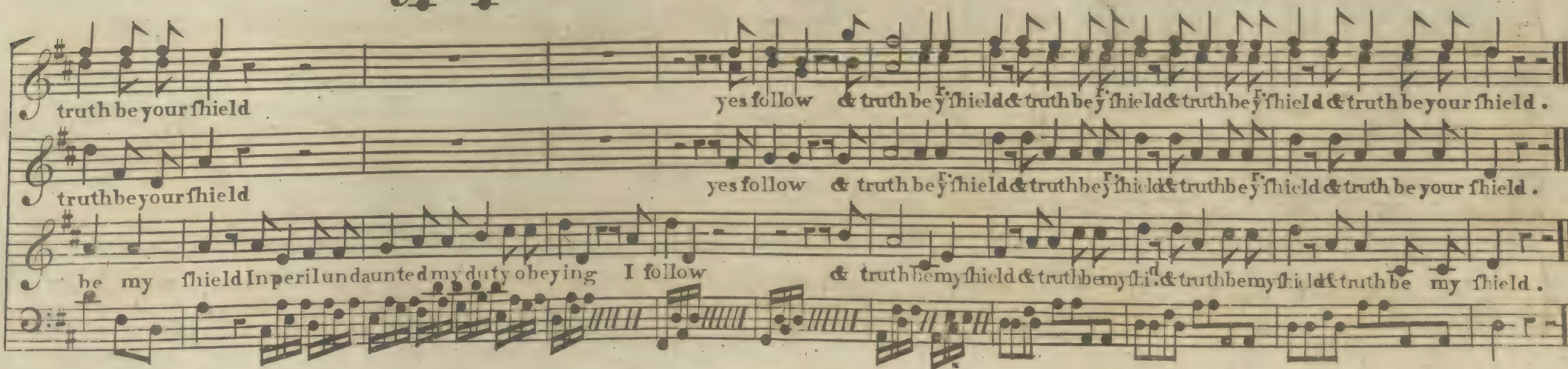


- ver you lead me I strive not to flee Behold to your mandate o - bedient I yield I

Chorists



Then fol - low and truth be your shield obeying then follow obeying then follow let truth be your shield let



truth be your shield yes follow & truth be y^e shield & truth be y^e shield & truth be y^e shield & truth be your shield .

truth be your shield yes follow & truth be y^e shield & truth be y^e shield & truth be y^e shield & truth be your shield .

be my shield In peril undaunted my duty obeying I follow & truth be my shield & truth be my shield & truth be my shield & truth be my shield .

Allegro. Vivace

FINALE

PAZZARELLO

f *p* Joy neighbours joy drive care a way drive care a way Huzza

ELLEN PLAUTINA
za huzza drive care a way. with joy at heart I bear a part fingering the merry merry day. with mirth & glee we'll happy

CHURLY
be join in sport and dance and play fingering the merry merry day. happy happy me since you are free. Now let us be

Chorus
now let us be gay. and dance and play from sorrow and danger ever free e-ver e-ver e-ver e-ver
gay. and dance and play and dance and play e-ver e-ver e-ver e-ver

e-ver e-ver ever free e-ver ever free e-ver free may your kind smiles, drive care a way may
e-ver e-ver free ever e-ver free may your kind smiles, drive care a way may

your kind smiles drive care a - - way may your kind smiles drive care a - way then let us be gay drive care a -

your kind smiles drive care a - - way may your kind smiles drive care a - way then let us be gay drive care a -

your kind smiles drive care a - - way may your kind smiles drive care a - way then let us be gay drive care a -

-way then let us be gay then let us be gay drive care a - - way drive care a - way drive care a -

-way then let us be gay then let us be gay drive care a - - way drive care a - way drive care a -

-way then let us be gay then let us be gay drive care a - - way drive care a - way drive care a -

-way drive care a - - way drive care a - - way.

-way drive care a - - way drive care a - - way.

-way drive care a - - way drive care a - - way.

FINIS

